

ALTO SAX

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What to practice first...

WINTERFEST SET LIST (Semester 1)

- 1) The Tempest
 - 2) Vivir Mi Vida
 - 3) Don't You Worry Child
 - 4) Angels We Have Heard On High
 - 5) Santa Claus Is Comin' To Town
 - 6) In The Mood
- INTERMISSION
- 7) Canon Remix- (Combined Band)
 - 8) My Way (Small Ensemble)
 - 9) 12 Bar Blues

Optional Additions

(a) Original Student Compositions, (b) Blues By Five, (c) Cold Duck Time, (d) Don't Stop Till You Get Enough, (e) Livin' On A Prayer, (f) Mr. P.C., (g) Watermelon Man

ARTS ALIVE SET LIST (Semester 2)

- 1) The Force Awakens
 - 2) Largo (New World Symphony)
 - 3) Take The A Train
 - 4) Pirates of the Caribbean
- INTERMISSION (Combined Bands)
- 5) The Tempest
 - 6) Vivir Mi Vida
 - 7) Crazy Jam VI
 - 8) Don't You Worry Child
 - 9) 12 Bar Blues
 - 10) Pomp & Circumstance

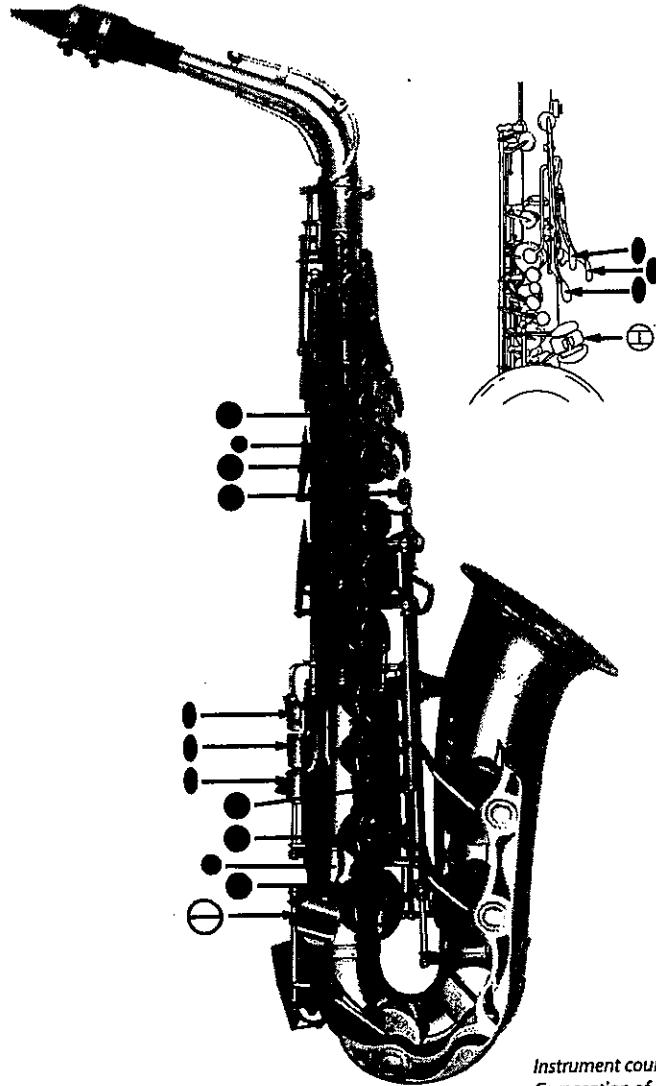
FINGERING CHART

E♭ ALTO SAXOPHONE

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
- = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division

<p>A# B♭</p>	<p>B</p>	<p>C</p>	<p>C# D♭</p>
<p>D</p>	<p>D# E♭</p>	<p>E</p>	
<p>F</p>	<p>F# G♭</p>	<p>G</p>	

FINGERING CHART

E \flat ALTO SAXOPHONE

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

F \sharp G \flat

G

G \sharp A \flat

A

A \sharp B \flat

B

C

C \sharp D \flat

D

D \sharp E \flat

E

F

SCITECH BAND 2016-2017 CALENDAR

DRAFT UPDATED 6-20-16

← Jul 2016		~ August 2016 ~					Sep 2016 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
	1	2	3	4	5 Younglife Camp Info Meeting 4:00-7:00pm	6		
7 Younglife Camp @ Saranac, NY	8 Younglife Camp @ Saranac, NY	9 Younglife Camp @ Saranac, NY	10 Younglife Camp @ Saranac, NY	11 Younglife Camp @ Saranac, NY	12 Younglife Camp @ Saranac, NY	13		
14	15 SciTech Teachers' First Day ETA: 4:00pm	16 ETA: 4:00pm	17 ETA: 4:00pm	18 ETA: 4:00pm	19 ETA: 4:00pm	20		
21	22 Teachers' First Day ETA: 5:00pm	23 ETA: 5:00pm	24 ETA: 5:00pm	25 ETA: 5:00pm	26 ETA: 5:00pm	27		
28	29 First Day of School ETA: 5:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Leadership Meeting #1 @ Band Room 2:30-4:00pm ETA: 5:00pm					

NOTES: (1) SciTech Next Student Meeting held on Wed, July 20
 (2) TBD - 2016-2017 Community Music Series at Springfield Private Masson Schedule & Performance Collaborations
 (3) TBD - 2016-2017 SciTech Band Governance/Read Show Series

*** BOLD PERFORMANCES ARE MANDATORY**

* PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				<p>1 Younglife Executive (Exec) Team Meeting #1 @ Room 106 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>2 Open Practice @ 2:30-3:30pm</p> <p>Younglife Campaigners Friday Night Chillfest #1 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108)</p> <p>ETA: 5:00pm</p>	<p>3</p>
<p>4</p>	<p>5 No School</p>	<p>6 Extended Day For Teachers 2:35-3:35pm</p>	<p>7 MTM Mentor Training Session #1 @ Band Room 2:30-4:00pm (Leadership Team Only)</p>	<p>8 Younglife Campaigners #1 @ Room 106 2:30-3:30pm</p> <p>Road Crew Load Truck & Reset Band Room For Friday & Monday's Rehearsal w/ Spare Equipment. 2:30-4:00pm</p> <p>Pick Up Truck @ 7:00am</p>	<p>9 Basketball Hall of Fame Enshrinement Ceremony Performance @ Court Square (Across From Mass Mutual Center)</p> <p>Meet @ Court Square @ 5pm</p> <p>Meet in the band room @ 2:30pm if you need a ride.</p> <p>Perform 6:30-7:00pm during stroll.</p> <p>MANDATORY for Advanced Band</p> <p>ETA: Late</p>	<p>10</p>
<p>11</p>	<p>12 Road Crew Unload Load Truck & reset band room 2:30-4:00pm</p> <p>Return Truck After School</p> <p>ETA: 5:30pm</p>	<p>13 Open Practice @ 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>14 MTM Mentor Training Session #2 & Leadership Team Meeting #2 @ Band Room 2:30-4:00pm (Leadership Team Only)</p> <p>ETA: 5:00pm</p>	<p>15 Younglife Film Shoot #1 @ Band Room 2:30-4:30pm</p> <p>ETA: 5:00pm</p>	<p>16 Open Practice @ 2:30-3:30pm</p>	<p>17 Band Family Cookout @ Mr. Bernice's House 1:00-4:00pm</p> <p>*Family Members Invited!</p> <p>*Free</p> <p>60 Fairfield Street, Springfield, MA 01108 (Near Forest Park Middle School)</p> <p>Raindate 9/24</p>
<p>18</p>	<p>19 Leadership Team Meeting #3 @ Band Room 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>20 Extended Day For Teachers 2:35-3:35pm</p> <p>ETA: 5:00pm</p>	<p>21 MTM #1 @ Band Room 2:30-4:00pm</p> <p>ETA: 5:00pm</p>	<p>22 Open Practice @ 2:30-3:30pm</p> <p>ETA: 6:00pm</p>	<p>23 Younglife Club #1 @ Band Room 2:30-4:00pm</p> <p>ETA: 5:00pm</p>	<p>24</p>
<p>25</p>	<p>26 Open Practice @ 2:30-3:30pm</p> <p>ETA: 5:00pm</p>	<p>27 Open Practice @ 2:30-3:30pm</p> <p>Instrument Inventory Check #1 @ 2:30-4:30pm</p> <p>ETA: 6:00pm</p>	<p>28 MTM #2 @ Band Room 2:30-4:00pm</p> <p>ETA: 5:00pm</p>	<p>29</p> <p>ETA: 5:00pm</p>	<p>30 Multiband Pops Concert Field Trip @ UMass 8:00am-1:30pm</p> <p>Band Fun Night 1 - Band Movie Night @ Band Room 2:30-4:30pm</p> <p>ETA: 6:00pm</p>	

Notes: (1) TBD - Puerto Rican Parade Small Ensemble Performance outside Springfield Schools Central Office (1550 Main Street, Springfield, MA 01103) Meet @ 10am - Was Sat 9/11
 (2) TBD - 9th Grade Open House (Gym) Meet in band room @ 3:30pm; Perform 4:30-5:00pm; Road Crew setup after school @ 2:30pm & break down after school @ 2:30pm; MANDATORY for Advanced Band - Was Wed 9/28
 (3) TBD - Classical High Open House Small Ensemble Performance @ 2:00-5:00pm Meet @ 1:00pm (Classical High Condominiums 235 State St, Springfield, MA 01103) - Was Sat 9/3
 (4) TBD - Road Crew Load Truck For Classical High Small Ensemble Performance 2:30-3:30pm - Was Fri 9/2
 (5) TBD - Younglife Leader Weekend @ Saranac Lake, NY

◀ Sep 2016		~ October 2016 ~					Nov 2016 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat		
						1		
2	3 Leadership Team Meeting #4 @ Band Room 2:30-3:30pm Instrument Inventory Check #2 @ 2:30-4:30pm Move Unused To Back Room ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #3 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Executive (Exec) Team Meeting #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	7 Younglife Campaigners Friday Night Chillfest #2 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	8		
9	10 No School ETA: 5:00pm	11 Younglife Film Shoot #2 @ Band Room 2:30-4:30pm ETA: 6:00pm	12 MTM #4 @ Band Room 2:30-4:00pm ETA: 5:00pm	13 Younglife Campaigners #2 @ Room 106 2:30-3:30pm ETA: 5:00pm	14 Trip to visit the UMass Minuteman Marching Band @ UMass 4:40-6:10 (Meet @ 2:30pm in band room) - Return to SciTech by 8:00pm ETA: Late	15		
16	17 Leadership Team Meeting #5 @ Band Room 2:30-3:30pm ETA: 6:00pm	18 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	19 MTM #5 @ Band Room 2:30-4:00pm ETA: 5:00pm	20 Road Crew Loads Truck for Northampton Performance & Reset band room for Friday & Monday's Rehearsal 2:30-3:30pm Pick Up Truck @ 7:00am ETA: 5:00pm	21 Live Art Magazine Issue #4 Performance @ Northampton 7:30pm Academy of Music Theater (274 Main Street, Northampton, MA 01060) Meet in band room @ 2:30pm; MANDATORY for Advanced Band Road Crew Load Truck After Show ETA: Late	22		
23	24 Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	25 Open Practice @ 2:30-3:30pm ETA: 5:00pm	26 MTM #6 @ Band Room 2:30-4:00pm ETA: 5:00pm	27 Open Practice @ 2:30-3:30pm ETA: 5:00pm	28 Younglife Club #2 @ Band Room 2:30-4:00pm ETA: 6:00pm	29		
30	31 Leadership Team Meeting #6 @ Band Room 2:30-3:30pm ETA: 5:00pm	Notes: (1) TBD - 9th Grade Open House (Gym) Meet in band room @ 4:45pm; Perform 5:00-5:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band (2) TBD - Upper Open House (Gym) Meet in band room @ 3:30pm; Perform 4:30-5:00pm; Road Crew setup after school @ 2:30pm & break down after show; MANDATORY for Advanced Band - Was Wed 10/24/16 (3) TBD - SciTech Middle School Road Shows @ Grinstead, Duggan, Forest Park, Kennedy Kiley, Van Sticker, STEM Middle, South End, Middle						

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	2 MTM #7 @ Band Room 2:30-4:00pm ETA: 5:00pm	3 Younglife Executive (Exec) Team Meeting #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	4 Band Fun Night 2 - Band Movie Night @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #3 @ The Bemice's 6:00-9:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 6:00pm	5
6	7 Younglife Film Shoot #3 @ Band Room 2:30-4:30pm ETA: 6:00pm	8 No School - Teacher Day	9 MTM #8 @ Band Room 2:30-4:00pm ETA: 5:00pm	10 Younglife Campaigners #3 @ Room 106 2:30-3:30pm ETA: 5:00pm	11 No School	12
13	14 Leadership Team Meeting #7 @ Band Room 2:30-3:30pm ETA: 5:00pm	15 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	16 High School Choice Night MTM TBD @ Band Room 2:30-4:00pm ETA: Late	17 Open Practice @ 2:30-3:30pm ETA: 5:00pm	18 Younglife Club #3 @ Band Room 2:30-4:00pm ETA: 6:00pm	19
20	21 Instrument Inventory Check #3 @ 2:30-4:30pm Road Crew Load Truck & Reset Band Room w/ Spare Equipment 2:30-4:00pm Pickup Truck @ 7:00am	22 Road Crew Prep Truck & Set Up For Quadrangle Lighting Ceremony After School 2:30-5:00pm @ Springfield Museum	23 No School	24 No School	25 No School Springfield Quadrangle Lighting Ceremony @ Springfield Museum/Quadrangle (21 Edwards Street, Springfield, MA 01103) Band Meet @ 2:00pm -MANDATORY for Advanced Band -Road Crew Meet @ 12:00pm -Perform @ 3:00-4:30pm -Road Crew Load Truck After @ 4:30pm ETA: Late	26
27	28 Leadership Team Active Meeting #8 & Leader Road Crew Unload Truck & Reset Band Room After School 2:30-4:00pm Return Truck After School ETA: 5:30pm	29 Open Practice @ 2:30-3:30pm ETA: Late	30 MTM #9 @ Band Room 2:30-4:00pm ETA: 5:00pm			

Notes: (1) TBD - SciTech Middle School Road Shows @ Chestnut, Duggan, Forest Park, Kennedy, Kiley, Van Sicker, STEM Middle, South End Middle
 (2) TBD - Springfield Unity Concert @ Symphony Hall (34 Court Street, Springfield, MA 01103) Meet @ 7:30pm, Select Musicians Meet @ 6:00pm - Was Sat 10/12
 (3) TBD - High School Choice Night Small Ensemble Performance @ Putnam - Was Wed 11/16
 (4) TBD - SES Sports Hall of Fame Induction Ceremony @ Central High School 5:00pm; Road Crew Meet @ 12:00pm; Band Arrive @ 4:15pm; Perform @ 5:15-8:30pm
 Road Crew Load Truck After - MANDATORY for Advanced Band - Was Sat 11/19
 (5) TBD - Younglife Fall Weekend @ Lake Champion, NY

Sun	Mon	Tue	Wed	Thu	Fri	Sat
4	5 Leadership Team Meeting #9 @ Band Room 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	7 MTM #10 @ Band Room 2:30-4:00pm ETA: 5:00pm	1 Younglife Executive (Exec) Team Meeting #4 @ Room 106 2:30-3:30pm ETA: 5:00pm	2 Younglife Campaigners Friday Night Chillfest #4 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	3
11	12 Open Practice @ 2:30-3:30pm ETA: 5:00pm	13 Road Crew Load Truck For Winterfest After School @ 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	14 Road Crew Set Up For Winterfest After School @ Chestnut Middle School 2:30-7:00pm ETA: 5:00pm	15 Winterfest Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 10 th Annual Winterfest Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Front & Back Hallway In Auditorium After Concert ETA: Late	16 Road Crew Break Down For Winterfest (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Instrument Inventory Check #4 During School Day Return Truck After School ETA: 5:00pm	17
18	19 Band Auditions Prep/Video & Watch Winterfest Video Westfield Professor Ed Orgill Visits the SciTech Band Leadership Team Meeting #10 @ Band Room 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm Band Auditions Prep/Video & Watch Winterfest Video ETA: 5:00pm	21 Band Auditions Prep/Video & Early Auditions ETA: Late	22 Band Auditions Prep/Video & Early Auditions Younglife Club #4 @ Band Room 2:30-4:00pm ETA: 6:00pm	23 Half Day Band Auditions Prep/Video ETA: 3:00pm	24
25	26 No School ETA: 5:00pm	27 No School	28 No School	29 No School	30 No School	31

Notes: (1) TBD - Small Ensemble Performance For Court Square Lighting Ceremony, 4:30-6:00pm - Was Tues - 12/8
 (2) TBD - Holiday Small Ensemble Performance for "Classical Holiday" @ Classical Condominiums, 1:00-4:00pm (235 State St, Springfield, MA 01103) - Was Sat - 12/4
 (3) TBD - Chestnut Middle School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room - (Perform @ 6:00pm) - 12/16

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 No School	3 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	4 Band Auditions MTM #11 @ Band Room 2:30-4:00pm ETA: 5:00pm	5 Band Auditions Younglife Executive (Exec) Team Meeting #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	6 No School - Teacher Day	7
8	9 Band Auditions Leadership Team Meeting #11 @ Band Room 2:30- 3:30pm ETA: 5:00pm	10 Band Auditions Open Practice @ 2:30-3:30pm ETA: 5:00pm	11 Band Auditions MTM #12 @ Band Room 2:30-4:00pm ETA: 5:00pm	12 Band Auditions Younglife Campaigners #5 @ Room 106 2:30-3:30pm ETA: 5:00pm	13 Band Auditions Younglife Film Shoot #5 @ Band Room 2:30-4:30pm Younglife Campaigners Friday Night Chillfest #5 @ The Bernice's 5:00-8:00pm (60 Fairfield Street, Springfield, MA 01108) ETA: 5:00pm	14
15	16 No School ETA: 5:00pm	17 Band Auditions Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	18 Band Auditions Final Day MTM #13 @ Band Room 2:30-4:00pm ETA: 5:00pm	19 Band Auditions (if necessary) Open Practice @ 2:30-3:30pm ETA: 5:00pm	20 Audition Results Posted Younglife Club #5 @ Band Room 2:30-4:00pm ETA: 6:00pm	21
22	23 Audition Results Posted ETA: 5:00pm	24 Open Practice @ 2:30- 3:30pm ETA: 5:00pm	25 MTM #14 @ Band Room 2:30-4:00pm ETA: 5:00pm	26 Instrument Inventory Check #5 @ 2:30-4:30pm ETA: 6:00pm	27 Band Fun Night 3 - Band Movie Night @ Band Room 2:30-4:30pm ETA: 6:00pm	28
29	30 Leadership Team Meeting #12 @ Band Room 2:30-3:30pm ETA: 5:00pm	31 Open Practice @ 2:30- 3:30pm ETA: 5:00pm				

Notes: (1) TBD - The Brianna Fund Benefit Concert @ Evangelical Covenant Church (95 Plumtree Road, Springfield, MA 01118) - was Saturday, January 14th or Sunday, January 15th
 (2) TBD - Martin Luther King Jr. Day Celebration Performance @ Mass Mutual Center (1277 Main Street, Springfield, MA 01103) - Was January 16th - Students Volunteered 9:30am-2:00pm

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TBD = To Be Determined

Jan 2017	~ February 2017 ~					Mar 2017
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #15 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 Younglife Executive (Exec) Team Meeting #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	3 Younglife Campaigners Friday Night Chillfest #6 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	4
5	6 Younglife Film Shoot #6 @ Band Room 2:30-4:30pm ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	8 MTM #16 @ Band Room 2:30-4:00pm Music Selection Party - Open To All ETA: 5:00pm	9 Younglife Campaigners #6 @ Room 106 2:30-3:30pm ETA: 5:00pm	10 Rehearsal For UMass Honor Band @ SciTech 2:30-4:00pm MANDATORY FOR SELECTED MEMBERS ETA: 5:00pm	11 UMass Honor Band @ UMass Fine Arts Center (Meet @ SciTech 5:15am) MANDATORY FOR SELECTED MEMBERS ETA: Late
12	13 Leadership Team Meeting #13 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Instrument Inventory Check #6 - Play instruments & check for repairs 2:30-5:30pm ETA: 7:00pm	15 MTM #17 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #6 @ Band Room 2:30-4:00pm ETA: 6:00pm	18
19	20 No School	21 No School	22 No School	23 No School	24 No School	25
26	27 Leadership Team Meeting #14 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 TBD - Extended Day For Teachers 2:35-3:35pm New Student Outreach Calling Party @ Band Room 3:30-6:00pm ETA: 7:00pm				
Notes:						

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TBD = To Be Determined

← Feb 2017	~ March 2017 ~				Apr 2017 ▶	
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 MTM #18 @ Band Room 2:30-4:00pm ETA: 5:00pm	2 TBD - SPS Youth Art Month Small Ensemble Performance @ Eastfield Mall @ 5:00-6:00pm; Meet in band room @ 2:30pm ETA: Late	3 No School - Teacher Day	4
5	6 Younglife Film Shoot #7 @ Band Room 2:30-4:30pm (Plan Movie Earlier Since Exec Meets on 3/7) ETA: 6:00pm	7 Extended Day For Teachers 2:35-3:35pm Younglife Executive (Exec) Team Meeting #7 @ Room 106 3:45-4:30pm ETA: 5:30pm	8 MTM #19 @ Band Room 2:30-4:00pm ETA: 5:00pm	9 Younglife Campaigners #7 @ Room 106 2:30-3:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 5:00pm	10 Band Fun Night 4 - Jengaship Championship @ Band Room 2:30-4:30pm MMEA All State Conference - World Trade Center, Boston, MA (For Teachers) ETA: 6:00pm	11 MMEA All State Conference - World Trade Center, Boston, MA (For Teachers)
12	13 Leadership Team Meeting #15 @ Band Room 2:30-3:30pm ETA: 5:00pm	14 Open Practice @ 2:30-3:30pm ETA: 5:00pm	15 MTM #20 @ Band Room 2:30-4:00pm ETA: 5:00pm	16 Open Practice @ 2:30-3:30pm ETA: 6:00pm	17 Younglife Club #7 @ Band Room 2:30-4:00pm ETA: 6:00pm	18
19	20 We Want You Letters Distributed Instrument Inventory Check #7 @ 2:30-4:30pm ETA: 6:00pm	21 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	22 MTM #21 @ Band Room 2:30-4:00pm ETA: 5:00pm	23 Open Practice @ 2:30-3:30pm ETA: 5:00pm	24 Younglife Campaigners Friday Night Chillfest #7 @ The Bernice's 5:00-8:00pm (60 Fairfield Street: Springfield, MA 01108) ETA: 6:00pm	25
26	27 Leadership Team Meeting #16 @ Band Room 2:30-3:30pm ETA: 5:00pm	28 Open Practice @ 2:30-3:30pm ETA: 5:00pm	29 MTM #22 @ Band Room 2:30-4:00pm ETA: 5:00pm	30 Younglife Executive (Exec) Team Meeting #8 @ Room 106 2:30-3:30pm ETA: 5:00pm	31 New Leadership Team Info Session 2:30-4:00pm ETA: 5:00pm	

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - UMass Music Education Students visit Jazz Band - Was Thurs. 3/2
 (3) TBD - Music Is Power (Music Production Outreach Event) 5:00-7:00pm @ Library Road Crew set up for event @ 2:30pm - Was Thurs. 3/23

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TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3 2017-2018 Leadership Letters of Intent Distributed (Letters Due Thursday, April 13, 2017) ETA: 5:00pm	4 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	5 MTM #23 @ Band Room 2:30-4:00pm ETA: 5:00pm	6 Younglife Campaigners #8 @ Room 106 2:30-3:30pm Art Night 5:00-7:00pm @ SciTech Library ETA: Late	7 Younglife Club #8 @ Band Room 2:30-4:00pm ETA: 6:00pm	8
9	10 Leadership Team Meeting #17 @ Band Room 2:30-3:30pm TBD Pick Up Truck @ 7:00am ETA: 5:00pm	11 (Potential SciTech Band Day Date) ETA: 5:00pm TBD - ETA: Late	12 (Potential SciTech Band Day Date) TBD - ETA: Late	13 Leadership Letters of Intent Due TBD - Reset Band Room During Day, Return Truck After School ETA: 5:00pm	14 No School	15
16	17 No School ETA: 5:00pm	18 No School TBD - ETA: Late	19 No School	20 No School	21 No School	22
23	24 Instrument Inventory Check #8 @ 2:30-4:30pm ETA: 6:00pm	25 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	26 Outreach MTM #24 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	27 Road Crew Set Up For International Fair After School 2:30-5:00pm @ SciTech Gym ETA: 6:00pm	28 International Fair @ SciTech Gym 5:00-7:00pm; Meet In Band Room @ 4:45pm; Perform @ 7:30pm MANDATORY FOR ALL Road Crew Break Down & Set Up Band Room After Fair @ 8:00-9:00pm ETA: Late	29
30						

Notes: (1) TBD - Middle School Scheduling & Recruiting Visits
 (2) TBD - Young @ Heart Performance; Meet @ SciTech Sports Complex @ 10:00am; Road Crew Meet @ SciTech @ 7:00am; Perform @ 3:00pm - John M. Greene Hall (60 Elm Street, Northampton, MA 01060)
 MANDATORY for Advanced Band - Was Sun 4/24
 (3) TBD - Young @ Heart in School Library Rehearsal #19 10-12:20 (Periods 2-3) / TBD - Young @ Heart in School Library Rehearsal #2 9:10-12:20 (Periods 2-3)
 (4) TBD - Road Crew Load Truck For SciTech Band Day 2:30-4:30pm - Was Tues 4/11
 (5) TBD - 2nd Annual SciTech Band Day @ Basketball Hall of Fame (1000 Hall of Fame Ave, Springfield, MA 01105) 6:00-7:45pm; Meet in Band Room @ 2:25pm; MANDATORY FOR ALL Road Crew Take 1st Lunch & Meet @ 11:18am in B Room - Was Wed 4/12

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1 2017-2018 Leadership Team Interviews After School 2:30-7:00pm ETA: Late	2 Extended Day For Teachers 2:35-3:35pm Drum Major Auditions 3:45-5:00pm ETA: 6:00pm	3 Outreach MTM #25 @ Chestnut 2:30-6:00pm; Meet @ 2:30 in the band room Massachusetts All State Lions Band - Staying: Holiday Inn (291 Jones Rd, Falmouth, MA 02540) Perform: Sea Crest Beach Hotel (350 Quaker Rd, North Falmouth, MA 02556) ETA: 7:30pm	4 Younglife Executive (Exec) Team Meeting #9 & Younglife Campaigners #9 @ Room 106 2:30-3:30pm Massachusetts All State Lions Band ETA: 5:00pm	5 Final Leadership Meeting #18 @ Band Room 2:30-4:00pm Younglife Campaigners Friday Night Chillfest #8 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) Massachusetts All State Lions Band ETA: 5:00pm	6 Massachusetts All State Lions Band (Performance in Afternoon in Falmouth, MA)
7	8 Open Practice @ 2:30-3:30pm ETA: 5:00pm	9 Road Crew Load Truck For ArtsAlive After School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10 Road Crew Set Up For ArtsAlive After School @ Chestnut Middle School 2:30-7:00pm ETA: Late	11 ArtsAlive Dress Rehearsal Field Trip @ Chestnut Middle School 7:35-12:30pm 11th Annual ArtsAlive Concert @ Chestnut Middle School 7:00pm (Arrive @ 6:00pm) 355 Plainfield Street; Springfield, MA 01107 MANDATORY FOR ALL Road Crew Move All Band Equipment From Lobby & Cafeteria To Auditorium After ArtsAlive ETA: Late	12 Road Crew Break Down For ArtsAlive (Field Trip For Leaders Only) @ Chestnut 7:35-12:00pm Load Truck for Pancake Breakfast Chestnut Middle School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room. (Perform @ 6:00pm) ETA: Late	13 World's Largest Pancake Breakfast @ Downtown Springfield 7:00am-10:00am - Meet on the Corner of Falcon's Way & Main Street (on the side of the Mass Mutual Center) Band Meet @ 7:00am MANDATORY FOR ALL Road Crew meet @ 5:00am Road Crew Load Truck After Performance ETA: 1:00pm
14	15 Reset Band Room During Day & Return Truck During/After School ETA: 5:00pm	16 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	17 Final Outreach MTM #26 @ Elementary School 2:30-6:00pm; Meet @ 2:30 in the band room ETA: 7:30pm	18 Younglife Film Shoot #9 @ Band Room 2:30-4:30pm ETA: 6:00pm	19 New 2017-2018 Leadership Team Posted Open Practice @ 2:30-3:30pm ETA: 5:00pm	20
21	22 Instrument Inventory Check #9 @ 2:30-4:30pm ETA: 6:00pm	23 Younglife Executive (Exec) Team Meeting #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	24 Open Practice @ 2:30-3:30pm ETA: 5:00pm	25 3rd Annual Music Production Coffee House @ SciTech Cafeteria @ 5pm-6:30pm ETA: Late	26 Younglife Club #9 @ Band Room 2:30-4:00pm ETA: 6:00pm	27
28	29 No School ETA: 6:00pm	30 Open Practice @ 2:30-3:30pm ETA: 5:00pm	31 Road Crew Set Up For Class Day After School 2:30-5:30pm @ SciTech Gym ETA: 6:00pm	Notes: (1) TBD - AP Music Exam 8:00am - Was Mon. 5/8 (2) Elementary School Band Concert - Small Ensemble Performance; Meet @ 2:30pm in the band room; (Perform @ 6:00pm) - Was Tues. 5/23		

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1 Class Day Dress Rehearsal Field Trip @ SciTech Gym - Last Period 12:49-2:20pm Final Full Band Rehearsal MANDATORY FOR ALL ETA: 5:00pm	2 Class Day @ SciTech Gym 7:30am MANDATORY FOR ALL Road Crew & New Leaders Break Down After Class Day New Team Leadership Barbeque @ Mr. Bernice's House 3:00-6:00pm 60 Fairfield Street; Springfield, MA 01108 (Near Forest Park Middle School) ETA: Late	3
4	5 Next Year Prep 2:30-3:30pm ETA: 5:00pm	6 Extended Day For Teachers 2:35-3:35pm	7 Younglife Campaigners #10 @ Room 106 2:30-3:30pm ETA: 5:00pm	8 Road Crew Set Up For Band Banquet After School 2:30-4:00pm @ SciTech Cafeteria 9th Annual Band Banquet @ SciTech Cafeteria 6:00pm Road Crew Break Down After Band Banquet @ SciTech Cafeteria 9:00pm ETA: Late	9 Road Crew Load Truck For Graduation During School 2:30-4:00pm Pick Up Truck @ 7:00am ETA: 5:00pm	10
11	12 Leadership Road Crew Field Trip For Graduation Set Up @ Symphony Hall 7:35am-12:00pm Graduation @ Symphony Hall 6:00pm (Arrive @ 3:45pm) - 34 Court Street; Springfield, MA 01103 MANDATORY FOR ALL Road Crew Break Down After Graduation (Put All Equipment In Loading Dock) @ Symphony Hall 8:00pm ETA: Late	13 Leadership Road Crew Field Trip For Graduation Break Down @ Symphony Hall 7:35am-12:00pm Reset Band Room For 2017-2018 Final Instrument Inventory Check #10 During School Day & After School 2:30-4:30pm Return Truck After School ETA: 5:00pm	14 Next Year Prep 2:30-3:30pm ETA: 5:00pm	15 Next Year Prep 2:30-3:30pm ETA: 5:00pm	16 Younglife Camp Info Session (For Students Attending) @ Band Room 2:30-3:30pm Younglife Campaigners Friday Night Chillfest #10 @ The Bernice's 5:00-8:00pm (60 Fairfield Street; Springfield, MA 01108) ETA: 5:00pm	17
18	19 Next Year Prep 2:30-3:30pm ETA: 5:00pm	20 Extended Day For Teachers 2:35-3:35pm ETA: 5:00pm	21 Last Day of School (Half Day) ETA: 3:00pm	22	23	24
25	26	27	28	29	30	
Notes:						

*BOLD PERFORMANCES ARE MANDATORY - PERFORMANCES MAY BE ADDED & CURRENT PERFORMANCES ARE SUBJECT TO CHANGE

TBD = To Be Determined

SCI-TECH BAND / MTM MASTER PRACTICE CHECKLIST

FIRST 5 NOTES

Do Re Mi Fa So La Ti Do

MAJOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

NATURAL MINOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

HARMONIC MINOR SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

BLUES SCALES

Bb B C C#/Db D Eb E F F#/Gb G Ab A

CHROMATIC SCALES

1 Octave Chromatic Scale (Concert Bb) 2 Octave Chromatic Scale (Concert Bb)

SUETA RHYTHM CHARTS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65

RHYTHM CHARTS (in Band Handbook)

Unit I Rhythm Exercise Beginning Rhythms Rhythm Sheet I
 Quarters, Eighths, & Rests Offbeats 1 Offbeats 2 Rhythm Grid

FUNDAMENTAL RHYTHMS

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

ALFRED'S DRUM METHOD, BOOK 1 (for Percussion)

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
 33 34 35 36 37 38 39

ALFRED'S DRUM METHOD, BOOK 2 (for Percussion)

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32
 33

A FRESH APPROACH TO THE SNARE DRUM, APPENDIX (for Percussion)

Lesson: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
 17 18 19 20

Exercises p. 77: 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
 16 17 18 19 20 21 22 23

Essential Rudiments p. 82: Single Stroke Rudiments Roll Rudiments
 Paradiddle Rudiments Flam Rudiments Drag Rudiments

ESSENTIAL ELEMENTS, BOOK 1

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187

Pg. 40 – Key of Concert Bb #1 #2 #3 #4; Concert Eb #1 #2 #3 #4

Concert F #1 #2 #3 #4; Concert Ab #1 #2 #3 #4

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195 196 197 198 199

Pg. 42-43 – Rhythm Studies

ESSENTIAL ELEMENTS, BOOK 3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50
 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66
 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82
 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98
 99 100 101 102 103 104 105 106 107 108 109 110 111
 112 113 114 115 116 117 118 119 120 121 122 123 124
 125 126 127 128 129 130 131 132 133 134 135 136 137
 138 129 140 141 142 143 144 145 146 147 148 149 150
 151 152 153 154 155 156 157 158 159 160 161 162 163
 164 165 166 167 168 169 170 171 172 173 174 175 176
 177 178 179 180 181 182 183 184 185 186 187 188 189
 190 191 192 193 194 195

Pg. 38-39 – Rhythm Studies

OTHER

Band Repertoire Solo Repertoire Chamber Ensemble Repertoire Improvisation

SCALE CHECKLIST

KEY	MAJOR	MINOR	HARMONIC MINOR	BLUES	CHROMATIC (1 Octave)	CHROMATIC (2 Octaves)
Bb						
B						
C						
C#/Db						
D						
D#/Eb						
E						
F						
F#/Gb						
G						
G#/Ab						
A						

SCALE ASSIGNMENTS

CONCERT & JAZZ BAND

QUARTER 1

Bb Blues
Bb Major
Bb Minor
C Major
C Minor
C Harmonic Minor
Bb Chromatic (1 Octave)

QUARTER 2

Eb Major
D#/Eb Minor
F Major
F Minor
Ab Major
G# Minor
G Major
G Minor

QUARTER 3

D Major
D Minor
C#/Db Major
C# Minor
E Major
E Minor
F Blues

QUARTER 4

F#/Gb Major
F# Minor
A Major
A Minor
B Major
B Minor

SYMPHONIC BAND

QUARTER 1

First Note – Concert Bb (Do)
First 5 Notes – Do-Re-Mi-Fa-So
Bb Major – Do-Re-Mi-Fa-So-La-Ti-Do

QUARTER 2

Bb Blues

QUARTER 3

Bb Chromatic (1 Octave)
C Major

QUARTER 4

C Minor

*Scale assignments subject to change

SCITECH BAND GROOVE CHART

-CHORD PROGRESSIONS FOR IMPROV-

Scale	C	D	E	F	G	A	B
Number	1	2	3	4	5	6	7
Major	I	ii	iii	IV	V	vi	vi ^o
Minor	i	ii ^o	III	iv	v	VI	VII

-Uppercase roman numerals = Major Chords (ex. III)

-Lowercase roman numerals = Minor Chords (ex. iii)

Number	Groove	Example in C Major/C Minor/Bb Blues	Scale	Write In New Key
1	i-III-VII-iv	Cm-Eb-Bb-Fm	Minor	
2	i-iv-ii ^o -V	Cm-Fm-Ddim-G	Minor	
3	i-iv-VI-V ⁷	Cm-Fm-Ab-G ⁷	Minor	
4	i-v-v-i	Cm-Gm-Gm-Cm	Minor	
5	i-V-V-i	Cm-G-G-Cm	Minor	
6	i-v-vii-iv	Cm-Gm-Bbm-Fm	Minor	
7	i-V-vii-iv	Cm-G-Bbm-Fm	Minor	
8	i-VI-III-VII	Cm-Ab-Eb-Bb	Minor	
9	i-VI-iv-V	Cm-Ab-Fm-G	Minor	
10	i-VI-iv-v	Cm-Ab-Fm-Gm	Minor	
11	i-VI-VII-i	Cm-Ab-Bb-Cm	Minor	
12	i-VI-VII-iv	Cm-Ab-Bb-Fm	Minor	
13	i-VI-VII-V	Cm-Ab-Bb-G	Minor	
14	i-VI-VII-v	Cm-Ab-Bb-Gm	Minor	
15	i-VII-v-VI	Cm-Bb-Gm-Ab	Minor	
16	I-ii-IV-V	C-Dm-F-G	Major	
17	I-iii-ii-V	C-Em-Dm-G	Major	
18	I-iii-vi-IV	C-Em-Am-F	Major	
19	I-IV-I-V	C-F-C-G	Major	
20	I-V-vi-IV	C-G-Am-F	Major	
21	I-vi-ii-V	C-Am-Dm-G	Major	
22	I-vi-IV-V	C-Am-F-G	Major	
23	ii-vi-vii ^o -I	Dm-Am-Bdim-C	Major	
24	ii-V-I-I	Cm-F-Bb-Bb	Blues	
25	ii-v-i-i	Cm-Fm-Bbm-Bbm	Blues	

-Chord progressions can be used in any key

SMART MUSIC

HOW TO LOGIN TO SMART MUSIC

- 1) Open Smart Music
- 2) Click "Create Login"
- 3) Complete Login Information & Click Next
- 4) Complete Contact Information & Click Next
- 5) Click "Student"
- 6) Click "Add School"
 - Choose "Springfield Science & Tech Hs"
 - If the school does not appear, expand the mile range
- 7) Select how many years you have been performing & your instrument
- 8) Under "Classes", click "Enroll in a class..."
- 9) Concert Band & Jazz Band Students Choose "Concert & Jazz Band"
Symphonic Band Students Choose "Symphonic Band"
- 10) You are ready to use Smart Music

HOW TO USE SMART MUSIC

- 1) Login & make sure the microphone is connected
- 2) Click on your class to access specific playing assignments (or)
- 3) Click the playlist(s) to access all class music
 - Repertoire playlists contain music recordings that you can listen to and/or play along with
 - Smart Music playlists include specific recordings that allow you to access the sheet music as well (make sure you choose your instrument at the top)
 - You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
 - For certain Smart Files, make sure you click off "Follow Me" off before playing along
- 4) Click "Find Music" to find thousands of other solos, exercises, method books, jazz improvisation exercises, sight-reading exercises, and band selections.
- 5) Have fun & practice hard!

HOW TO COMPLETE ASSIGNMENTS

- 1) Click on your assignment
- 2) You can click "My Part" if you want to play along with your part and/or adjust the tempo if you wish
- 3) Click "Start Take" and record
- 4) When complete, click "Submit"

Holiday Solos – Duets – Trios – Quartets

SOLOS (1+people)

Up On The Housetop
The Hanukkah Song
A Holly Jolly Christmas
Frosty The Snow Man
Rockin' Around The Christmas Tree
Jingle Bell Rock
Rudolph The Red-Nosed Reindeer
Let It Snow! Let It Snow! Let It Snow!
The Christmas Song (Chestnuts Roasting)

DUETS

Angels We Have Heard On High
Away In A Manger
Deck The Halls
The First Noel
God Rest Ye Merry Gentlemen
Hark! The Herald Angels Sing
It Came Upon A Midnight Clear
Jolly Old St. Nicholas
Joy To The World
O Holy Night
O Little Town Of Bethlehem
Silent Night
We Wish You A Merry Christmas

SOLOS, DUETS, TRIOS, QUARTETS

Angels We Have Heard On High
Away In A Manger
O Little Town of Bethlehem
God Rest Ye Merry Gentlemen
It Came Upon A Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
Silent Night
We Three Kings of Orient Are
Good king Wenceslas
Hark! The Herald Angels Sing
The First Noel
We Wish You A Merry Christmas

CIRCLE YOUR CHOICE ABOVE

Names: _____

Instruments: _____

12 BAR BLUES

	1	b3	4	b5	5	b7	8	
Blues Scale	C Instruments	Bb	Db	Eb	E	F	Ab	Bb
	Bb Instruments	C	Eb	F	Gb	G	Bb	C
	Eb Instruments	G	Bb	C	Db	D	F	G

12 Bar Blues Progression

Chords: I I IV I V IV I
Measures: 2 2 2 2 1 1 2

12 Bar Blues Licks

1) 1-1-4-1-5-4-1

2) 4-b3-1

3) 1-b3-4

4) 4-b5-4-b5-4-b3-1

5) Descending Blues Scale 8-b7-5-b5-4-b3-1

6) 1-b3-4-b5-5

Solos

1) 1-1-4-1-5-4-1

2) 4-b3-1

1') 1-1-4-1-5-4-1 (with improv)

Ending) 8-8-8-b7-5-b5-4-b3-1

Walking Bass Line - C Instruments

- (I) B \flat D F G A \flat G F D
- (I) B \flat D F G A \flat G F D
- (IV) E \flat G B \flat C D \flat C B \flat G
- (I) B \flat D F G A \flat G F D
- (V) F A C D
- (IV') E \flat G B \flat C
- (I) B \flat D F G A \flat G F D

Walking Bass Line - B \flat Instruments

- (I) C E G A B \flat A G E
- (I) C E G A B \flat A G E
- (IV) F A C D E \flat D C A
- (I) C E G A B \flat A G E
- (V) G B D E
- (IV') F A C D
- (I) C E G A B \flat A G E

Walking Bass Line - E \flat Instruments

- (I) G B D E F E D B
- (I) G B D E F E D B
- (IV) C E G A B \flat A G E
- (I) G B D E F E D B
- (V) D F \sharp A B
- (IV') C E G A
- (I) G B D E F E D B

ADVANCED MUSIC

1. Fantasie for Flute and Piano, Gabriel Faure
2. Concerto in G for Flute, Wolfgang Amadeus Mozart
3. Sonate for Clarinet and Piano, Camille Saint-Saens
4. Sonata in G Minor for Alto Saxophone, Henri Eccles
5. Rapsodie for Orchestra and Tenor Saxophone, Claude Debussy
6. Trumpet Concerto for Bb Trumpet and Piano, Johann Nepomuk Hummel
7. Trumpet Concerto in Eb, Franz Joseph Haydn
8. Concerto for Trombone and Piano, Rimsky-Korsakov
9. Concerto for Bass Tuba, Ralph Vaughan Williams

Sonata

G minor

Henri Eccles (1670-1742)

Salmon/Crowell

Grave

Musical score for the Grave section, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Grave'. The first staff starts with a mezzo-piano (*mp*) dynamic and includes a 'cresc.' (crescendo) marking. The second staff features a first ending bracket with a trill (*tr*) and a second ending bracket with another trill (*tr*), both marked *mp*. The third staff includes a mezzo-forte (*mf*) dynamic, a triplet of eighth notes, and a piano (*p*) dynamic. The fourth staff concludes with a forte (*f*) dynamic and a trill (*tr*).

Courante

Musical score for the Courante section, consisting of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Courante'. The first staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The second staff continues the melodic line. The third staff features a forte (*f*) dynamic. The fourth staff includes a trill (*tr*) and an octave marking (*8va*) with a dotted line, followed by a forte (*f*) dynamic.

18 Musical staff 18, treble clef, key signature of one sharp (F#). It begins with a first ending bracket over measures 18-19 and a second ending bracket over measures 20-21. The music features a series of eighth notes and quarter notes. A dynamic marking of *f* (forte) is placed below the staff.

23 Musical staff 23, treble clef, key signature of one sharp. It contains a continuous eighth-note melody. A dynamic marking of *f* is placed below the staff.

27 Musical staff 27, treble clef, key signature of one sharp. It features a melody with two trills marked *tr*. A dynamic marking of *f* is placed below the staff.

32 Musical staff 32, treble clef, key signature of one sharp. It contains a continuous eighth-note melody. A dynamic marking of *f* is placed below the staff.

36 Musical staff 36, treble clef, key signature of one sharp. It features a melody with a trill marked *tr*. A dynamic marking of *mf* (mezzo-forte) is placed below the staff.

40 Musical staff 40, treble clef, key signature of one sharp. It begins with a first ending bracket over measures 40-41 and a second ending bracket over measures 42-43. The music features a series of eighth notes and quarter notes. A dynamic marking of *f* is placed below the staff.

Adagio

Musical staff 5, treble clef, key signature of one sharp, 3/4 time signature. It begins with a whole rest followed by a series of quarter notes. A dynamic marking of *mp* (mezzo-piano) is placed below the staff.

6 Musical staff 6, treble clef, key signature of one sharp. It features a melody with a trill marked *tr*. Dynamic markings of *p* (piano) and *f* (forte) are placed below the staff.

11 Musical staff 11, treble clef, key signature of one sharp. It features a melody with a trill marked *tr*. Dynamic markings of *mf* and *f* are placed below the staff.

16 Musical staff 16, treble clef, key signature of one sharp. It features a melody with a trill marked *tr*. A dynamic marking of *f* is placed below the staff.

22 

Vivace



6 

12 

18 

25 

31 

38 

45 

The image shows a musical score for two staves, measures 51 through 58. Both staves are in treble clef with a key signature of one sharp (F#). The first staff (measures 51-57) features a melodic line with eighth-note patterns and slurs. The second staff (measures 51-57) features a piano accompaniment with eighth-note patterns and slurs. Measure 58 is a final measure with a double bar line, a key signature change to two sharps (F# and C#), and a forte (*f*) dynamic marking. The piano part in measure 58 consists of a few chords.

I prepared this score in 2005 from J. Salmon's 1914 arrangement for violin and piano. I hereby dedicate

Amazing Grace

John Newton

Traditional

arr. R. Rodriguez & Bernice

(C) C G7 Am F C G7

Soprano

Alto

Tenor

Bass

7 C G C C F C Am C

S

A

T

B

14 C G7 C C sus4/F C

S

A

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B

SciTech Band Audition

SYMPHONIC BAND AUDITION REQUIREMENTS

- 1) Concert B^b Major Scale (One Octave, Memorized) – See p. 43 in Band Handbook
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

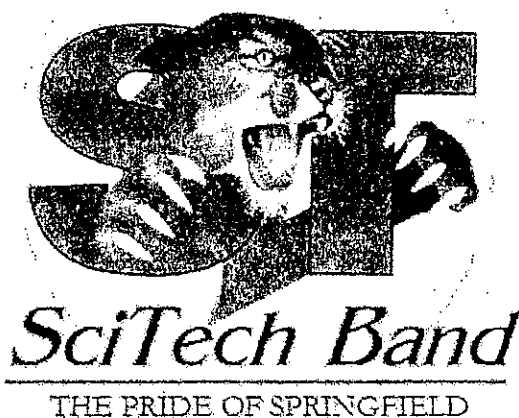
- Symphonic Band play prepared solo for “Symphonic Band”
- Extra points for playing “Concert Band/Jazz Band” solo
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder

CONCERT BAND & JAZZ BAND AUDITION REQUIREMENTS

- 1) One scale selected randomly; district style - See p. 43/44 in Band Handbook
(Bb Major, C Major, or C Minor)
- 2) B^b Blues Scale (Memorized) – See p. 46 in Band Handbook
- 3) Concert B^b Chromatic Scale (One Octave, Memorized) – See Fingering Chart
- 4) Prepared Piece (Variations on Auld Lang Syne for Wind Players)*
(Solo 11 and/or Solo 12 for Percussionists)
- 5) Sight-Reading
- 6) Interview

Additional Instructions

- Concert Band/Jazz Band play prepared solo for “Concert Band/Jazz Band”
- Extra points for playing a prepared solo from Essential Elements book 1, 2, 3, or a new song from the binder



SYMPHONIC BAND AUDITION SCALE LIST

Instrument Key

C Instruments: Flute, Trombone, Baritone, Tuba, Piano, Mallets

Bb Instruments: Clarinet Trumpet, Tenor Sax

Eb Instruments: Alto Sax, Baritone Sax

Concert Bb Major Scale

C Instruments: Bb C D Eb F G A Bb

Bb Instruments: C D E F G A B C

Eb Instruments: G A B C D E F# G

Concert Bb Blues Scale

C Instruments: Bb Db Eb E F Ab Bb

Bb Instruments: C Eb F Gb G Bb C

Eb Instruments: G Bb C Db D F G

Concert Bb Chromatic Scale

C Instruments: Bb B C C# D D# E F F# G G# A Bb

Bb Instruments: C C# D D# E F F# G G# A Bb B C

Eb Instruments: G G# A Bb B C C# D D# E F F# G



SciTech Band
THE PRIDE OF SPRINGFIELD

AUDITION SCORE SHEET

(or Test Score Sheet)

Name: _____

I am auditioning for Concert Band Jazz Band

Stomp Percussion Ensemble Other _____

Please check all that apply.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)
TONE QUALITY (4 Points)				
RHYTHMIC ACCURACY (4 Points)				
NOTE ACCURACY (4 Points)				
DYNAMICS (4 Points)				
ARTICULATION (4 Points)				
INTONATION (4 Points)				
EXPRESSION (4 Points)				
SIGHT-READING (4 Points)				
PERCUSSION TECHNIQUE -Posture for Wind Players- (4 Points)				
TOTAL POINTS 36 Points Possible	COMMENTS _____			

Audition Prepared Solo - Symphonic Band

Alto Sax. & Baritone Sax

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of three staves of music in 4/4 time, key of D major (one sharp). The first staff begins with a *mf* dynamic and features a long slur over the first eight measures. The second staff starts with a *p* dynamic and includes a slur over the first six measures. The third staff begins with a *f* dynamic. The piece concludes with a double bar line at the end of the third staff.

Audition Prepared Solo - ADVANCED BAND

Alto Sax &
Baritone Sax.

Variations on Auld Lang Syne

arr. Bernice

Moderato

The musical score consists of four staves of music in 4/4 time. The first staff begins with a *mf* dynamic marking and a *Moderato* tempo. The second staff features a *p* dynamic marking and includes the instruction "Swing!" with a rhythmic example: a quarter note followed by a triplet of eighth notes. The third staff starts with a *f* dynamic marking. The fourth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

ANGELS WE HAVE HEARD ON HIGH

Alto Sax

Traditional French Carol

Soprano

Musical notation for the Soprano part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Alto

Musical notation for the Alto part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Tenor

Musical notation for the Tenor part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

Bass

Musical notation for the Bass part, measures 1 through 21. The notation is on a single treble clef staff in common time. Measures 1-7 are quarter notes, measures 8-14 are eighth notes with beams, and measures 15-21 are eighth notes with beams. A box labeled "Intro" is placed above measure 19.

EB

Blues By Five

Red Garland

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Blues By Five is a 12-bar blues where sections of the motivic melody are transposed to match the chord changes. This was originally played with a medium-swing feel.

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

G⁷ C⁷ D⁷ G⁷ C⁷ D⁷

The image shows two sets of piano voicings for G7, C7, and D7. The first set, labeled 'Basic 3-note voicings', shows G7 (F4, G4, B4), C7 (B3, C4, E4), and D7 (C4, D4, F#4) in the treble clef, and their corresponding bass notes (G2, C2, D2) in the bass clef. The second set, labeled 'Rootless voicings', shows G7 (B4, D5, F#5), C7 (E4, G4, B4), and D7 (F#4, A4, C5) in the treble clef, and their corresponding bass notes (G2, C2, D2) in the bass clef.

3	b7	b7	9	13	5
b7	3	3	b7	3	3
1	1	1	3	b7	b7

Useful Scales

G Blues Scale

The G Blues Scale is shown on a single staff in treble clef. The notes are G, B♭, C, D, E, F, G. Below the notes are the fingering numbers: 1, b3, 4, b5, 5, b7, 1.

Sample Bass Line

G⁷

The Sample Bass Line is shown on three staves in treble clef. The first staff is for G7, the second for C7, and the third for D7. The notes and fingering numbers are: G7 (1, 3, 4, #4, 5, 4, 3, 2, 1, 5, 6, b7, 1, 3, 6, 5); C7 (1, 3, 5, 3, 3, 1, b7, 6, b6, 1, 2, 3, 2, 1, b7, 6, b6); D7 (1, 3, 5, 1, b7, 6, 5, b5, 1, 3, 4, #4, 1, b7, 6, 5).

Alto Sax.

Canon Remix

Pachelbel / Arr. Bernice

4 5 8 13

mf

17 21

24 29

31 37

38

45 45 *f*

50 53 61 69

70

77

.....

83

83

The image shows a single musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a single measure with a half note. The note is positioned on the second line of the staff, which corresponds to the pitch G4. Above the staff, the number '83' is written twice: once to the left of the staff and once inside a small square box at the beginning of the staff. The staff ends with a double bar line.

Carol of The Bells

Quartet Version

arr. Turgeon & Bernice

Melody - Eb
-Alto Sax
-Baritone Sax

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It consists of six lines of music. The first line is marked "Soli" and "mp". The second and third lines continue the melody. The fourth line begins with a "rit." marking and leads into a section marked "A" with a 3/4 time signature, followed by "a tempo - Repeat 4x" and a "f" dynamic. The fifth line is marked "B" and continues the rhythmic pattern. The sixth line is marked "C" and "mf", followed by a section marked "D" with "Repeat 3x" and "f". The final line is marked "E" and "rit.", ending with a fermata. The score includes various musical notations such as slurs, accents, and repeat signs.

Carol of The Bells

Bass Line - Eb
-Alto Sax
-Baritone Sax

Quartet Version

arr. Turgeon & Bernice

The musical score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The piece begins with a *mp* dynamic marking. The first line contains a whole rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The third line starts with a *rit.* marking, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A box labeled 'A' is placed above the final note. The tempo changes to *a tempo* and the instruction 'Repeat 4x' is written. The fourth line begins with a *f* dynamic marking and a 3/4 time signature. It contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A box labeled 'B' is placed above the first note. The fifth line contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A box labeled 'C' is placed above the first note. The sixth line starts with a *mf* dynamic marking, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A box labeled 'D' is placed above the first note, with the instruction 'Repeat 3x' written below it. The seventh line begins with a *f* dynamic marking and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. A box labeled 'E' is placed above the first note. The eighth line starts with a *rit.* marking and contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The piece concludes with a double bar line.

Chameleon Bass Line

Score

The musical score consists of five staves, each with a 4/4 time signature and a key signature of three flats (B-flat, E-flat, and A-flat). The staves are labeled as follows:

- C**: Treble clef, starting on middle C.
- Bb**: Treble clef, starting on B-flat.
- Eb**: Treble clef, starting on E-flat.
- Bass Clef High**: Bass clef, starting on the second line (F).
- Bass Clef Low**: Bass clef, starting on the first line (C).

The music is written in a 4/4 time signature. Each staff contains a melodic line with various rhythmic values, including quarter notes, eighth notes, and sixteenth notes, often beamed together. The piece concludes with a double bar line and repeat dots at the end of each staff.

Alto Sax.

Cheer # 1

arr. Bernice

Watch Conductor
Slow-Fast

The musical score is written for Alto Saxophone in 4/4 time with a key signature of one sharp (F#). It consists of two staves of music. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 8. The music features a mix of quarter, eighth, and sixteenth notes, with various articulations such as accents (>) and slurs. The tempo is marked 'Slow-Fast'.



Cold Duck Time

Eddie Harris

The musical score for 'Cold Duck Time' is written in 4/4 time with a key signature of one sharp (F#). It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is primarily composed of eighth and quarter notes. Above the first staff, the chords D7, G7, and D7 are indicated. The second staff continues the melody with chords G7, D7, G7, and D7. The third staff concludes the piece with chords G7, BbMA7, CMA7, and D7. The final note of the piece is a quarter note D4.

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Cold Duck Time has a 12-bar form, but it does not use the typical 12-bar blues chord progression. It was originally played with a straight-eighth feel.

For your use

Four sets of blank musical staves are provided for practice. Each set consists of a five-line staff with a treble clef and a key signature of one sharp (F#).

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

Diagram showing piano voicings for Eb instrument. The top staff shows chords: D7, G7, B♭MA7, CMA7, D7, G7, B♭MA7, CMA7. The bottom staff shows the corresponding voicings. Fingerings are indicated below the notes.

Chord	Basic 3-note voicings	Rootless voicings
D7	b7, 3, 1	5, 3, b7
G7	3, b7, 1	9, b7, 3
B♭MA7	3, 7, 1	7, 5, 3
CMA7	3, 7, 1	7, 5, 3

Useful Scales

Diagram showing useful scales for Eb instrument. The top staff shows scales: D Blues Scale, B♭ Major, (B♭MA7), C Major, (CMA7). Fingerings are indicated below the notes.

Scale	Fingerings
D Blues Scale	1, b3, 4, b5, 5, b7, 1
B♭ Major	1, 2, 3, 4, 5, 6, 7, 1
(B♭MA7)	1, 2, 3, 4, 5, 6, 7, 1
C Major	1, 2, 3, 4, 5, 6, 7, 1

Sample Bass Line

Diagram showing sample bass line for Eb instrument. The top staff shows chords: D7, G7, D7, G7. The bottom staff shows the corresponding bass line. Fingerings are indicated below the notes.

Chord	Bass Line
D7	1, 5, 1, 5, b7, 1
G7	1, 1, b7
D7	1, 5, 1, 5, b7, 1
G7	1, 1, b7
B♭MA7	1, 1, 1, 1
CMA7	1, 1, 1, 1
D7	1, 1, 1, 1, 1, 5, b7, 1

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

ALTO SAX 1

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

The musical score is written for Alto Sax 1 in the key of D major (two sharps) and 4/4 time. It begins with a 'Rock' section marked with a circled '8' and a '1-8' measure indicator. The main body of the score is a 'Solo' section starting at measure 9, marked with a circled '9'. The solo consists of a series of eighth and sixteenth notes, often beamed together, with various articulations like slurs and accents. Measure numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36 are clearly marked at the beginning of their respective lines. The score ends at measure 36.

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ALTO SAX 1

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Measures 37-40 and 41-44. Measure 41 is circled. A '4' is written above measure 44. A double bar line is at the end of measure 44.

Musical staff 2: Treble clef, key signature of two sharps. Measures 45-48. Measure 45 is circled. A 'mf' dynamic marking is below measure 45.

Musical staff 3: Treble clef, key signature of two sharps. Measures 49-52.

Musical staff 4: Treble clef, key signature of two sharps. Measures 53-56. Measure 53 is circled. A 'f' dynamic marking is below measure 53.

Musical staff 5: Treble clef, key signature of two sharps. Measures 57-61.

Musical staff 6: Treble clef, key signature of two sharps. Measures 62-65.

Musical staff 7: Treble clef, key signature of two sharps. Measures 66-70. Measure 69 is circled.

Musical staff 8: Treble clef, key signature of two sharps. Measures 71-74.

Musical staff 9: Treble clef, key signature of two sharps. Measures 75-79. First ending (1.) and second ending (2.) are indicated. A double bar line is at the end of measure 79. A 'ff' dynamic marking is below measure 79.

Featured in the Twentieth Century Fox Television Series GLEE

DON'T STOP BELIEVIN'

ALTO SAX 2

Words and Music by STEVE PERRY,
NEAL SCHON and JONATHAN CAIN
Arranged by PAUL MURTHA

(Rock)

1-8

9

7

9-15

16

17

18-19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

4

41-44

Detailed description: This is a musical score for Alto Sax 2, arranged by Paul Murtha. The score is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a 'Rock' tempo marking. The first staff shows a whole rest for measures 1-8. The second staff starts at measure 9 with a 7-measure rest, followed by notes in measures 10-15, a whole rest in measure 16, notes in measures 17-18, and a 2-measure rest in measure 19. The third staff contains measures 20-24 with various dynamics like *mf* and *pp*. The fourth staff contains measures 25-28. The fifth staff contains measures 29-32. The sixth staff contains measures 33-36. The seventh staff contains measures 37-40. The eighth staff contains measures 41-44, ending with a 4-measure rest. Measure numbers are indicated below the notes.

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ALTO SAX 2

45

53

69

DON'T STOP 'TIL YOU GET ENOUGH

R&B/ROCK =110

4

6

45

DON'T STOP 'TIL YOU GET ENOUGH - ALTO SAX 1 - PG. 2

53

61

69

DON'T STOP 'TIL YOU GET ENOUGH - ALTO SAX 1 - PG. 3

77

Musical staff for measures 76 and 77. The staff contains notes with 'x' and '*' markings above them, indicating specific articulation or performance techniques. The key signature is one sharp (F#).

76 **f** KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON,

Musical staff for measures 78 and 79. The staff contains notes with 'x' and '*' markings above them.

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

Musical staff for measures 80 and 81. The staff contains notes with 'x' and '*' markings above them.

82 DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T **f**

Musical staff for measures 85 through 88. This section features a melodic line with slurs and accents, indicating a more lyrical or expressive part of the piece.

Musical staff for measures 89 through 92. This section continues the melodic line with slurs and accents.

Musical staff for measures 93 through 95. This section features a rhythmic pattern of eighth notes with accents, starting with a dynamic marking of *mf*.

Musical staff for measures 96 through 98. This section continues the rhythmic pattern of eighth notes with accents.

Musical staff for measures 99 and 100. This section concludes the piece with a final melodic phrase and a dynamic marking of *p*.

DON'T STOP 'TIL YOU GET ENOUGH

REB/ROCK #110

The musical score is written for Alto Sax 2 in G major and 4/4 time. It consists of 41 measures. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. Measure numbers are indicated in boxes: 4, 5, 7, 10, 13, 21, 29, 31, 34, 37, and 41. Dynamics include piano (p) and mezzo-forte (mf). A key signature change to one flat is indicated at measure 21.

DON'T STOP 'TIL YOU GET ENOUGH - ALTO SAX 2 - PG. 2

45

53

61

69

DONT STOP TIL YOU GET ENOUGH - ALTO SAX 2 - PG. 3

77

76 *f* KEEP ON, WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON

79 WITH THE FORCE DON'T DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

82 DON'T STOP 'TIL YOU GET E-NOUGH KEEP ON, WITH THE FORCE DON'T

85

88

91 *mf*

93

94

97

100 *ppp*

Don't You Worry Child

As Recorded by Swedish House Mafia

arr. Bernice

Melody (Eb)

With Energy (♩ = 127)

A

B *mp*

C *mf*

D

E

F *f*

G *To Coda (On 2nd Time)* *optional 8va* *mf*

H

I **J** **K** *optional 8va* *f*

L

D.S. al Coda
silence...

Don't You Worry Child

Counter melody Eb
String Part Double

As Recorded by Swedish House Mafia

arr. Bernice

With Energy (♩ = 127)

3 4 4 2

15

21

E *mf* F

f

26

To Coda (On 2nd Time) G strings only G-I

mp

31

H

36

I J

f

42

K

48

L

D.S. al Coda
silence...

Don't You Worry Child

Countermelody Eb, p. 2

M 54 **Coda**
strings only M-O **N**

O 62 **mp** **P**

cresc.

Q 70 **R**

f

76 **S** **T**

f

U 89

Don't You Worry Child *arr. Bernice*

As Recorded by Swedish House Mafia

Bass Line Eb

With Energy (♩ = 127)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of ten staves of music. Above the first staff, there are three measures with a 3-measure rest, followed by a double bar line and a 4-measure rest, then another double bar line and a 3-measure rest. Above the second staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest. Above the third staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest. Above the fourth staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest. Above the fifth staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest. Above the sixth staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest. Above the seventh staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest. Above the eighth staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest. Above the ninth staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest. Above the tenth staff, there are two measures with a 4-measure rest, followed by a double bar line and a 3-measure rest.

Section markers A, B, C, D, E, F, G, H, I, J, K, L are placed above the staves. Section G is labeled "strings only G-I".

Dynamic markings include *mf*, *f*, and *mp*.

Rehearsal marks are present at the beginning of sections A, B, C, D, E, F, G, H, I, J, K, L.

At the end of the score, the instruction *D.S. al Coda* is written above the final staff, followed by *silence...*

Eb

Express Yourself

The musical score is written in treble clef with a key signature of one flat (E-flat) and a 4/4 time signature. It consists of 16 measures, each with a letter label in a box above or below it:

- A:** Measure 1, contains a '4' above the staff, indicating a four-measure rest.
- B:** Measure 2, contains a '5' above the staff, indicating a five-measure rest.
- C:** Measure 3, contains a repeat sign followed by a quarter rest, a quarter note, and a quarter note.
- D:** Measure 4, contains a '2' above the staff, indicating a two-measure rest.
- E:** Measure 5, contains a quarter note, a quarter note, and a quarter note.
- F:** Measure 6, contains a repeat sign followed by a quarter rest, a quarter note, and a quarter note.
- G:** Measure 7, contains a quarter note, a quarter note, and a quarter note.
- H:** Measure 8, contains a quarter note, a quarter note, and a quarter note.
- I:** Measure 9, contains a quarter note, a quarter note, and a quarter note.
- J:** Measure 10, contains a quarter note, a quarter note, and a quarter note.
- K:** Measure 11, contains a quarter note, a quarter note, and a quarter note.
- L:** Measure 12, contains a quarter note, a quarter note, and a quarter note.
- M:** Measure 13, contains a quarter note, a quarter note, and a quarter note.
- N:** Measure 14, contains a quarter note, a quarter note, and a quarter note.
- O:** Measure 15, contains a quarter note, a quarter note, and a quarter note.
- P:** Measure 16, contains a quarter note, a quarter note, and a quarter note.

Repeat 8x

©

Forever Young

Baritone Saxophone

Measure 1 guitar only

The image shows a musical score for a Baritone Saxophone. It consists of two staves of music. The first staff contains measures 1 through 8. Measure 1 is marked 'guitar only' and contains a complex rhythmic pattern with eighth and sixteenth notes. Measures 2 through 8 are primarily whole and half notes. The second staff contains measures 9 through 19. Measure 9 is a complex rhythmic pattern. Measures 10 through 19 are primarily whole and half notes, with some measures containing eighth notes. The key signature has one sharp (F#) and the time signature is 4/4.

51 K

8

L *Soli*
mp

3

68 M

73

3

78 *D.S. al Coda*

N *Coda*

f *ff*

THE FORCE AWAKENS

Trailer & Force Theme Remix

John Williams

DJAG

arr. Bernice

COUNTERMELODY Eb

Mysteriously (♩ = 50)
Trailer

A **B** bottom sustained note optional on cue

4 4

mf darker

C Slightly Faster (♩ = 64)

D Forcefully (♩ = 58 - 60)

12

f *slight rit.*

18

E

f *stretch tempo*

F **G** Slowly (♩ = 56)

ff *mp soft attack*

Force Theme

H Remix ♩ = 118

I same as melody I-end

29

Soli

mp

41

3

J Tutti

46

f

To Coda (4th Time)

3

K

51

8

L

Soli

mp

3

M

68

73

78 *D.S. al Coda*

N

Coda

f

ff

THE FORCE AWAKENS

BASS LINE Eb

Trailer & Force Theme Remix

John Williams

DJAG

arr. Bernice

Mysteriously (♩ = 50)
Trailer

A

B

Musical notation for measures 1-10. Measure 1 is marked with a 4. Measure 4 is marked with a 4. Measure 6 is marked with the instruction 'darker'. The key signature is two sharps (F# and C#) and the time signature is 4/4.

mf

slight rit.

D Forcefully (♩ = 58 - 60)

C Slightly Faster (♩ = 64)

Musical notation for measures 11-19. Measure 11 is marked with a dynamic of *f*. Measure 15 is marked with a dynamic of *ff*. The key signature changes to one sharp (F#) and the time signature is 4/4.

E

F

stretch tempo

Musical notation for measures 20-29. Measure 20 is marked with a measure rest of 20. Measure 28 has a triplet of eighth notes. Measure 29 is marked with a dynamic of *ff*. The key signature is one sharp (F#) and the time signature is 4/4.

G Slowly (♩ = 56)

H Force Theme
Remix ♩ = 118

I

Musical notation for measures 30-39. Measures 30-33 are marked with a dynamic of *mp* and the instruction 'soft attack'. Measures 34-35 are marked with a measure rest of 8. Measures 36-37 are marked with a measure rest of 8. The key signature is one sharp (F#) and the time signature is 4/4.

Musical notation for measures 40-50. Measure 40 is marked with a dynamic of *f*. The key signature is one sharp (F#) and the time signature is 4/4. The section is labeled 'To Coda (4th Time)'.

Musical notation for measures 51-60. Measure 51 is marked with a measure rest of 51. The key signature is one sharp (F#) and the time signature is 4/4.

Musical notation for measures 61-68. Measure 61 is marked with a measure rest of 8. Measure 64 is marked with a measure rest of 8. Measure 67 is marked with a measure rest of 7. The section is labeled 'D.S. al Coda'. The key signature is one sharp (F#) and the time signature is 4/4.

N Coda

Musical notation for measures 69-76. Measure 69 is marked with a dynamic of *f*. Measure 75 is marked with a dynamic of *ff*. The key signature is one sharp (F#) and the time signature is 4/4.

142 **E♭**
(MED.)

HEART AND SOUL

-HOAGY CARMICHAEL/
FRANK LESSER

Handwritten musical score for guitar in E-flat major, 4/4 time. The score consists of seven staves of music with chords written above the notes. The chords are: D, B-7, E-7, A7, D(maj7), B-7, E-7, A7, F#-7, B-7, E-7, A7, D, B-7, E-7, A7, D, E-7, A7, D(maj7), A-7, D7, G(maj7), F#7, B7, E7, A7, D7, G7, F#7, G(maj7), F#7, B7, E7, A7, D7, G7, A7, D, B-7, E-7, A7, D(maj7), B-7, E-7, A7, F#-7, B-7, E-7, A7, F#7#5, B7, E-7, A7, D, (B-7, E-7, A7).

Recorded by THE JACKSON 5
I WANT YOU BACK

ALTO SAX I

Words and Music by FREDDIE PERREN,
ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS
Arranged by JOHN WASSON

(FUNKY R&B)

The musical score is written for Alto Saxophone I in 4/4 time, key of B-flat major. It begins with a key signature change to B-flat major and a 4/4 time signature. A first ending bracket labeled '8' spans measures 7-8. The main melody starts at measure 9 with a forte (f) dynamic. The score is divided into systems of four staves each. Measure numbers 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31-33, and 34 are indicated. Dynamics include forte (f) and mezzo-forte (mf). The piece concludes with a final ending bracket labeled '3' over measures 31-33, followed by a final measure (34) with a forte (f) dynamic.

ALTO SAX I

Musical staff 1: Measures 35-38. Treble clef, key signature of one flat. Measure 35 starts with an accent (^) on a quarter note. Measures 36-38 contain eighth and sixteenth note patterns with various accents and slurs.

Musical staff 2: Measures 39-43. Treble clef, key signature of one flat. Measure 39 is circled with the number 39. Measure 39-41 is marked with a '3' above a thick line, indicating a triplet. Measure 42 has a quarter rest. Measure 43 has a quarter note with an accent (^).

Musical staff 3: Measures 44-47. Treble clef, key signature of one flat. Measure 44 has a quarter note with an accent (^). Measure 45 has a quarter note with an accent (^). Measure 46 is circled with the number 46. Measure 47 has a quarter note with an accent (^). Dynamics: *SUB. mp* (measures 45-46) and *GRAD. CRESC.* (measures 46-47).

Musical staff 4: Measures 48-50. Treble clef, key signature of one flat. Measures 48-50 contain eighth and sixteenth note patterns with accents (>) and slurs.

Musical staff 5: Measures 51-53. Treble clef, key signature of one flat. Measure 51 has a quarter note with an accent (^). Measure 52 has a quarter note with an accent (^). Measure 53 has a quarter note with an accent (^). Dynamics: *f* (measure 52).

Musical staff 6: Measures 54-57. Treble clef, key signature of one flat. Measure 54 is circled with the number 54. Measure 54 starts with a fortissimo (*ff*) dynamic. Measures 55-57 contain eighth and sixteenth note patterns with accents and slurs.

Musical staff 7: Measures 58-61. Treble clef, key signature of one flat. Measures 58-61 contain eighth and sixteenth note patterns with accents and slurs.

Musical staff 8: Measures 62-65. Treble clef, key signature of one flat. Measure 62 has a quarter note with an accent (^). Measure 63-64 is marked with a '2' above a thick line, indicating a double bar. Measure 65 has a quarter note with an accent (^). Dynamics: *ff* (measure 65).

Recorded by THE JACKSON 5
I WANT YOU BACK

ALTO SAX 2

Words and Music by FREDDIE PERREN,
ALPHONSO MIZELL, BERRY GORDY and DEKE RICHARDS
Arranged by JOHN WASSON

(FUNKY R&B)

8

1-8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31-33

34

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ALTO SAX 2

35 36 37 38

39 39-41 42 43

44 45 46 47

SUB. mp GRAD. CRESC.

48 49 50

51 52 53

54 55 56 57

58 59 60 61

62 63-64 65

IN THE MOOD

ALTO SAX 1

MEDIUM SWING (♩ = $\frac{3}{4}$)

By JOE GARLAND
Arranged by MICHAEL SWEENEY

2

1-2 f

mf

mf

f

mf

mp

f

SOLO 1ST TIME ONLY - AS WRITTEN OR AD LIB.

G6 Bb0 Ami? D7 G6 Bb0 Ami? D7

07010016

ALTO SAX 1

37 *G^b* *B^b°* *A^mi⁷* *D⁷* AS WRITTEN BOTH TIMES

45 *mf*

2 *mf* *f*

56 *mf-p*

64 *ff* *f* *mf* *f*

72 *ff*

80 *mf* *mf*

84 *f* *ff* *ff*

IN THE MOOD

ALTO SAX 2

MEDIUM SWING (♩ = $\frac{3}{4}$)

By JOE GARLAND
Arranged by MICHAEL SWEENEY

2

1-2

3 *f*

5

7

9 *mf*

11

12

13

14

15

16

17

18

19

20 *f*

21

22 *f*

23 *mf*

24

25

26

27

28

29 *mf*

30 *f*

31 *f*

32

33

34

35

36

37 *f*

40

07010016

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ALTO SAX 2

Musical score for Alto Sax 2, measures 41-87. The score is written in treble clef with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, slurs, and dynamic markings. Handwritten annotations include circled measure numbers (45, 56, 72, 82) and a circled '2'. The score concludes with a double bar line and a sharp sign (#).

Measures 41-44: Initial melodic phrase.

Measure 45: Handwritten circled number 45.

Measures 46-48: Melodic continuation with dynamic marking *mf*.

Measures 49-51: First ending bracketed with '1.' and a circled '2' above it.

Measures 52-55: Second ending bracketed with '2.'.

Measures 56-59: Melodic phrase with dynamic marking *mf-l* and a circled number 56.

Measures 60-63: Continuation of the melodic phrase.

Measures 64-65: Continuation of the melodic phrase.

Measures 66-69: First ending bracketed with '1.' and a circled '4' above it.

Measures 70-71: Second ending bracketed with '2.' and a circled '2' above it.

Measures 72-75: Melodic phrase with dynamic marking *ff* and a circled number 72.

Measures 76-79: Continuation of the melodic phrase.

Measures 80-81: Continuation of the melodic phrase.

Measures 82-83: Melodic phrase with dynamic marking *mf* and a circled number 82.

Measures 84-85: Melodic phrase with dynamic marking *f*.

Measures 86-87: Final measures with dynamic marking *ff* and a sharp sign (#).

LARGO

From NEW WORLD SYMPHONY

E♭ ALTO SAXOPHONE

ANTONIN DVORÁK
Arranged by JOHNNIE VINSON

Largo

mp

9

p

17

mp

25

p

35

43

mp

mf

47

rit.

mp

a tempo

57

f

mp

f

p

rit.

Recorded by BON JOVI

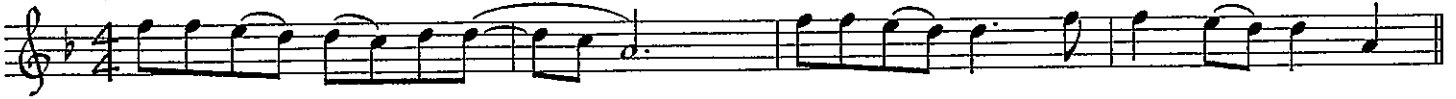
LIVIN' ON A PRAYER

ALTO SAX 1

Words and Music by JON BON JOVI,
RICHIE SAMBORA and DESMOND CHILD
Arranged by PAUL MURTHA

(UNISON PATTERNS)

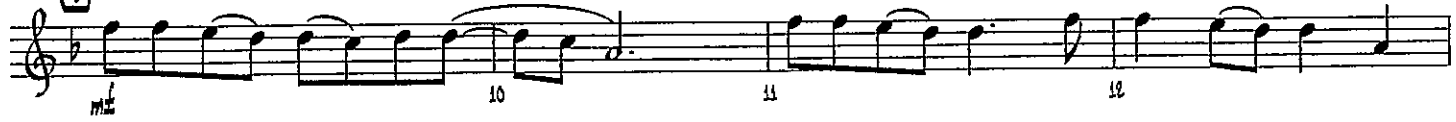
(A) (Rock)



(Rock)



(9)



(17)



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ALTO SAX 1

25



33



43



49



ALTO SAX 2

25



33



43



49



MOVE THE JOY

arr. Bernice

The musical score is divided into two main sections, A and B, indicated by boxed letters at the top. Section A spans the first four measures, and Section B spans the remaining measures. The instruments and their parts are as follows:

- Flute:** Rests in Section A, then plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Clarinet in B \flat :** Rests in Section A, then plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic.
- Bass Clarinet:** Rests in Section A, then plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic.
- Alto Sax:** Rests in Section A, then plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Tenor Sax:** Rests in Section A, then plays a melodic line in Section B starting with a forte (*f*) dynamic.
- Baritone Sax:** Rests in Section A, then plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic.
- Trumpet in B \flat 1:** Rests in Section A, then plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic.
- Trombone:** Plays a rhythmic accompaniment throughout. In Section A, it has a *f* dynamic. In Section B, it has a *f* dynamic. A "2nd Time Only" marking is present above the staff.
- Baritone (T.C.):** Plays a rhythmic accompaniment throughout. In Section A, it has a *f* dynamic. In Section B, it has a *f* dynamic. A "2nd Time Only" marking is present above the staff.
- Tuba:** Plays a rhythmic accompaniment throughout. In Section A, it has a *f* dynamic. In Section B, it has a *f* dynamic. A "2nd Time Only" marking is present above the staff.
- Timpani:** Plays a rhythmic accompaniment throughout. In Section A, it has a *f* dynamic. In Section B, it has a *f* dynamic. A "2nd Time Only" marking is present above the staff.
- Mallets 1:** Rests in Section A, then plays a rhythmic accompaniment in Section B starting with a forte (*f*) dynamic.
- Snare:** Plays a rhythmic accompaniment throughout. In Section A, it has a *mp* dynamic. In Section B, it has a *mp* dynamic. A "2nd Time Only" marking is present above the staff.
- Bass Drum 1:** Plays a rhythmic accompaniment throughout. In Section A, it has a *mp* dynamic. In Section B, it has a *mp* dynamic.
- Bass Drum 2:** Plays a rhythmic accompaniment throughout. In Section A, it has a *mp* dynamic. In Section B, it has a *mp* dynamic.
- Suspended Cymbal:** Rests in Section A, then plays a rhythmic accompaniment in Section B starting with a *mf* dynamic. A "2nd Time Only" marking is present above the staff.
- Synthesizer 1:** Plays a rhythmic accompaniment throughout. In Section A, it has a *mp* dynamic. In Section B, it has a *mf* dynamic.

E_b**Mr. P.C.**

John Coltrane

A_{MI}⁷
 D_{MI}⁷ A_{MI}⁷
 F⁷ E⁷ A_{MI}⁷

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Mr. PC is a 12-bar minor blues. Segments of the motific melody are transposed to match the chord changes. It was originally played with a fast swing feel.

For your use

Sample Piano Voicings

Basic 3-note voicings

Rootless voicings

A_{MI}^7	D_{MI}^7	F^7	E^7	A_{MI}^7	D_{MI}^7	F^7	E^7
------------	------------	-------	-------	------------	------------	-------	-------

$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$	9	5	5	5
$\flat 7$	$\flat 3$	3	3	$\flat 7$	$\flat 3$	3	3
1	1	1	1	$\flat 3$	$\flat 7$	$\flat 7$	$\flat 7$

Useful Scales

A Blues Scale	A Dorian	(A_{MI}^7)	D Dorian	(D_{MI}^7)
---------------	----------	----------------	----------	----------------

1 $\flat 3$ 4 $\flat 5$ 5 $\flat 7$ 1 1 2 $\flat 3$ 4 5 6 $\flat 7$ 1 1 2 $\flat 3$ 4 5 6 $\flat 7$ 1 1 2 3 4 5 6 $\flat 7$ 1 1 2 3 4 5 6 $\flat 7$ 1

Sample Bass Line

A_{MI}^7

1 2 $\flat 3$ 4 5 6 $\flat 7$ 7 1 $\flat 7$ 5 $\flat 3$ 1 5 1 $\flat 3$

D_{MI}^7	A_{MI}^7
------------	------------

1 2 $\flat 3$ 2 1 $\flat 7$ 6 $\flat 6$ 1 $\flat 7$ 6 $\flat 7$ 1 $\flat 3$ 5 $\flat 3$

F^7	E^7	A_{MI}^7
-------	-------	------------

1 3 2 1 1 $\flat 7$ $\flat 6$ 5 1 $\flat 3$ 5 $\flat 3$ 1 5 $\flat 3$ 2

My Way

And now the end is near,
And so I face the final curtain,
My friends I'll say it clear,
I'll state my case of which I'm certain,
I've lived a life that's full,
I traveled each and every highway,
And more much more than this,
I did it my way...

My Way

Alto Saxophone

The first system of the musical score for Alto Saxophone consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above the first measure. The third staff begins with a measure number '16' and contains a circled letter 'B' above the first measure, followed by a dynamic marking of *f* (forte). The fourth staff contains dynamic markings of *fp* (fortissimo piano) and *f* (forte).

My Way

Alto Saxophone

The second system of the musical score for Alto Saxophone consists of four staves, identical in notation to the first system. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a dynamic marking of *p* (piano). The second staff contains a circled letter 'A' above the first measure. The third staff begins with a measure number '16' and contains a circled letter 'B' above the first measure, followed by a dynamic marking of *f* (forte). The fourth staff contains dynamic markings of *fp* (fortissimo piano) and *f* (forte).

PEP BAND CHEERS

Superman So So Do So So Do So Do / So So Do So So Mi Re Re

Imperial March Mi Mi Mi Do So Mi Do So Mi

Iron Man Mi So So La La Do Ti Do Ti Do Ti So So La La (Repeat)

Mari Bros Mi Mi Mi Do Mi So So

Malaguena Mi Mi Mi Mi Fa Fa Fa Fa So Fa (Repeat)

Harmony Ti Ti Ti Ti Do Do Do Do Re Do (Repeat)

Get Ready For This So So So Do Do Re Re
So So So Te Te Do Do
So So So Do Do Re Re
So So So Te Te Do Re

Eye of The Tiger So So Fa So So Fa So So Fa Me (Repeat)

Harmony Te Te La Te Te La Te Te La So (Repeat)

More...

Suavemente: Groove (Cm - G - G - Cm)

C Minor Groove: (C Minor)

Antonio Groove: Do Te Le So (Bb Blues)

Harmony: So Fa Me Re

12 Bar Groove: (Bb Blues)

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 2
E♭ Alto Saxophone

KLAUS BADELT
Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly 4 5

mp

mf

f

mf

mp

mf

mp

mf

f

mp

mp

f

mp

f

mp

f

mp

ff

17 Slower

24 "The Medallion Calls"

33

42

50

58

68 "The Black Pearl"

76

84

PIRATES OF THE CARIBBEAN

(Fog Bound • The Medallion Calls • The Black Pearl)

PART 3

E♭ Alto Saxophone/E♭ Alto Clarinet

KLAUS BADELT

Arranged by MICHAEL SWEENEY

"Fog Bound"
Lightly

5

mp

11

mf

17 Slower

Stately 3

24 "The Medallion Calls"

mf marcato

26

33

34

42

mp

43

50

mf

f

52

58

59

Faster 2

mp

68 "The Black Pearl"

f

76

77

84

86

mp

ff

Pomp & Circumstance

Sir Edward Elgar

Alto Sax - MELODY



A



B



C



D



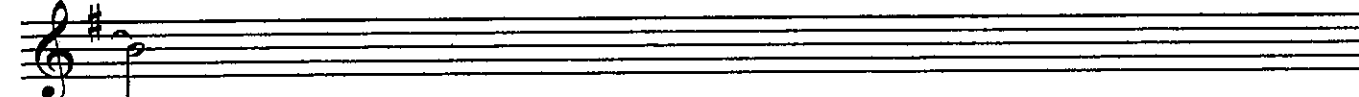
E



2



54



Two Ceremonial Marches

Alto Saxophone

1. Processional

Pomp and Circumstance March No. 3

EDWARD ELGAR, Op. 39

Arranged by James Swearingen

YBS 54

Maestoso *f* *div.* *rit.*

7

A Andante *mf* *unis.*

13

simile **B**

20

simile **C**

27

simile **D**

34

f

41

mf **E** 1.

48

f *rit.* 2. *rit.* 3

Santa Claus Is Comin' To Town

Melody - Eb

Coots & Gillespie
arr. Bernice

Moderate Swing 

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *mf*. The score is divided into several sections marked with letters in boxes: A (measures 6-11), B (measures 18-23), C (measures 24-29), D (measures 30-36), and E (measures 37-40). Section E is marked *D.S. al Coda* and ends with a Coda symbol. The final measure (40) features a dynamic marking of *f* and a fermata over a whole note chord. The piece concludes with a double bar line.

Santa Claus Is Comin' To Town

E♭ Bass Line

Coots & Gillespie
arr. Bernice

Moderate Swing



G C G G7 C Cm G Em

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a whole rest in the first measure, followed by notes G, C, G, G7, C, Cm, G, Em in the subsequent measures. A dynamic marking of *mf* is placed below the staff.

A

G C G G7 C Cm G Em

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains notes G, C, G, G7, C, Cm, G, Em. Above the staff, the chord progression Am7 D7 G is indicated for the first three measures. A boxed letter 'A' is placed above the staff.

B

G7 C G7 C A7

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains notes G, C, G, G7, C, A7. Above the staff, the chord progression Am7 D7 G is indicated for the first three measures, and G7 C G7 C A7 for the last three measures. A boxed letter 'B' is placed above the staff.

C

G C G G7 C Cm G Em

Musical staff 4: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains notes G, C, G, G7, C, Cm, G, Em. Above the staff, the chord progression D7 D#dim Em A7 D7 D aug is indicated for the first six measures, and G C G G7 C Cm G Em for the last two measures. A boxed letter 'C' is placed above the staff. The word 'To Coda' is written above the staff.

E

G Em Am7 D7 G

Musical staff 5: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains notes G, Em, Am7, D7, G. Above the staff, the chord progression Am7 D7 G is indicated for the first three measures, and G Em Am7 D7 G for the last four measures. A boxed letter 'E' is placed above the staff. The instruction 'D.S. al Coda' is written above the staff. A dynamic marking of *f* is placed below the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a whole note G in the first measure, followed by a double bar line. A boxed letter 'D' is placed above the staff.

Alto Sax.

Simple Gifts

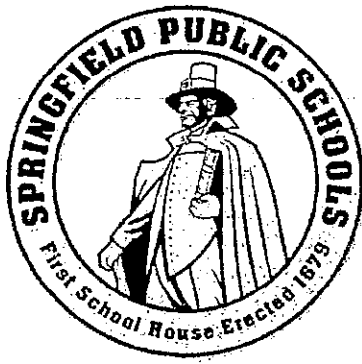
from *Appalachian Spring*

Traditional
Aaron Copland (1900-1990)

♩ = 72

mp

f



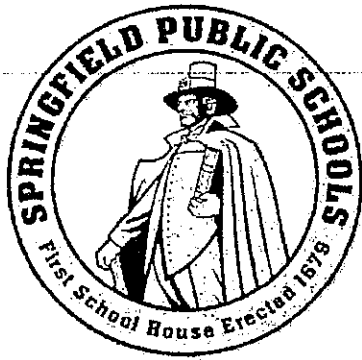
SPS District Determined Measure

Music Performance Rubrics

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance.
TONE QUALITY	<ul style="list-style-type: none"> The tone is always full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. The tone has professional quality. Air is always used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is usually full, resonant, open, supported, focused, controlled, clear, and centered throughout the range of the instrument. Extremes in range may cause the tone to be less controlled. Air is usually used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is somewhat full, resonant, open, supported, focused, controlled, clear, or centered throughout the range of the instrument. The tone is occasionally uncontrolled and harsh in the normal and extreme playing range. Air is somewhat used efficiently to support a quality tone. 	<ul style="list-style-type: none"> The tone is rarely full, resonant, open, supported, focused, controlled, clear, or centered regardless of the range being played. Tone quality is harsh, distorted, inconsistent, thin or airy. Air is rarely used efficiently to support a quality tone.
RHYTHMIC ACCURACY	<ul style="list-style-type: none"> The beat is always secure (steady). Rhythms are always accurate. There are no duration errors that detract from the overall performance. 	<ul style="list-style-type: none"> The beat is usually secure (steady). Rhythms are usually accurate. There are a few duration errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> The beat is somewhat secure (steady). Rhythms are somewhat accurate. There are frequent or repeated duration errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> The beat is rarely secure (steady). Lack of internal pulse. Rhythms are rarely accurate. There are constant duration errors that significantly detract from the overall performance.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
NOTE ACCURACY	<ul style="list-style-type: none"> • Notes are always accurate. • Finger/slide/sticking combinations are always smooth and completed without hesitation. • There are no pitch errors that detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are usually accurate, though there might be an isolated error. • Finger/slide/sticking combinations are usually smooth and completed without hesitation. • There are a few pitch errors, but these do not detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are somewhat accurate. • Finger/slide/sticking combinations are occasionally smooth or completed without hesitation. • There are frequent or repeated pitch errors that occasionally detract from the overall performance. 	<ul style="list-style-type: none"> • Notes are rarely accurate. • Finger/slide/sticking combinations are rarely smooth or completed without hesitation. • There are constant pitch errors that significantly detract from the overall performance.
DYNAMICS	<ul style="list-style-type: none"> • Dynamic levels are always obvious and consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are usually obvious and consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are usually executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are somewhat obvious and consistent. Levels fluctuate, but can be discerned. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are occasionally executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Dynamic levels are rarely obvious or consistent. • Markings (crescendo, decrescendo/diminuendo, <i>pp</i>, <i>p</i>, <i>mp</i>, <i>mf</i>, <i>f</i>, <i>ff</i>, <i>sfz</i>, <i>fp</i>, etc.) are rarely executed accurately as directed by the music and/or the conductor.
ARTICULATION	<ul style="list-style-type: none"> • Articulations are always secure. • Markings (staccato, legato, slur, accents, etc.) are always executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are usually secure, though there might be an isolated error. • Markings (staccato, legato, slur, accents, etc.) are usually executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are somewhat secure. • Markings (staccato, legato, slur, accents, etc.) are occasionally executed accurately as directed by the music and/or the conductor. 	<ul style="list-style-type: none"> • Articulations are rarely secure. • Markings (staccato, legato, slur, accents, etc.) are rarely executed accurately as directed by the music and/or the conductor.
INTONATION	<ul style="list-style-type: none"> • The performance is always in tune in all registers and dynamic levels. • Intonation is always consistent. • There are no pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> • The performance is usually in tune in all registers and dynamic levels. • Intonation is usually consistent. • There are occasional pitch problems due to range or dynamic extremes. 	<ul style="list-style-type: none"> • The performance is somewhat in tune in all registers and dynamic levels. • Intonation is somewhat inconsistent. • There are several pitch problems due to range or dynamic extreme. 	<ul style="list-style-type: none"> • The performance is rarely in tune in all registers and dynamic levels. • Intonation rarely consistent. • There are constant pitch problems due to range or dynamic extremes.

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1
EXPRESSION	<ul style="list-style-type: none"> • The student always performs with a creative nuance and expressive style in response to the music. • Attention is always given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is always performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student usually performs with a creative nuance and expressive style in response to the music. • Attention is usually given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is usually performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student occasionally performs with a creative nuance and expressive style in response to the music. • Attention is occasionally given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is occasionally performed with feeling—artfully, meaningfully, and emotionally. 	<ul style="list-style-type: none"> • The student rarely performs with a creative nuance and expressive style in response to the music • Attention is rarely given to dynamic sensitivity, phrasing, and the proper style in regard to the historical period or cultural tradition. • Music is rarely performed with feeling—artfully, meaningfully, or emotionally.
SIGHT-READING (if applicable)	<ul style="list-style-type: none"> • The student always responds accurately to all musical notation within the sight-reading selection (rhythm, notes, articulation, dynamics, tempo, etc.) • The performance is smooth and completed without hesitation. 	<ul style="list-style-type: none"> • The student usually responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is mostly smooth and completed without much hesitation. 	<ul style="list-style-type: none"> • The student occasionally responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is somewhat smooth and completed with some hesitation. 	<ul style="list-style-type: none"> • The student rarely responds accurately to all musical notation within the sight-reading selection (rhythm notes, articulation, dynamics, tempo, etc.) • The performance is not smooth and completed with much hesitation.
PERCUSSION TECHNIQUE	<ul style="list-style-type: none"> • Correct technique is always used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is usually used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is somewhat used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.) 	<ul style="list-style-type: none"> • Correct technique is rarely used. (i.e. Palms down, hands relaxed; thumbs at the side with index finger hooked; wrists used to control the level of bounce; sticks form a V shape; instrument is hit with <u>only</u> enough force to make a pleasing, clear sound; etc.)
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)



SPS District Determined Measure

Music Performance Rubric

Name: _____ Date: _____

Course: _____

CATEGORY	MASTERY 4	PROFICIENT 3	DEVELOPING 2	EMERGING 1	NOT ATTEMPTED 0
DESCRIPTION OF LEVELS	<ul style="list-style-type: none"> Indicates a mastery level, exceeding expectations. Student rarely needs assistance with demanding tasks, is self-motivated, and produces consistently high-quality work. 	<ul style="list-style-type: none"> Reaches expected (or proficient) level for this task. Student produces quality work and occasionally needs assistance with demanding tasks. 	<ul style="list-style-type: none"> Indicates a developing level for this task. Student produces required work with teacher direction and support. 	<ul style="list-style-type: none"> Indicates an emerging level for this task. Student requires constant teacher direction, support, and assistance. 	<ul style="list-style-type: none"> Did not complete or attempt.
GRADING (if applicable)	A (100-90)	B (89-80)	C (79-70)	D (69-60)	F (59-0)
TONE QUALITY (4 Points)					
RHYTHMIC ACCURACY (4 Points)					
NOTE ACCURACY (4 Points)					
TECHNIQUE -Posture- (4 Points)					
DYNAMICS (4 Points)					
ARTICULATION (4 Points)					
INTONATION (4 Points)					
EXPRESSION (4 Points)					
TOTAL POINTS Beginning - 16 Points Possible (Advanced/Intermediate 32 Points Possible)	COMMENTS _____ _____ _____ _____ _____				

SHENANDOAH

for Concert Band

E♭ ALTO SAXOPHONE 1

FRANK TICHELI

Freely and very expressive
♩ = c. 50

6 7

mp *mf* *p* *mp*

ten.

2

12 ♩ = c. 58

poco f

18

23 ♩ = c. 63

Solo

f *mp* *mf*

31 ♩ = c. 50

rit. *pp* *rit.* *a tempo* *tutti* *mf* *rit.*

35 Pulsating
♩ = c. 58

p

41 Ethereal, floating
♩ = c. 50 6

mf *rit.*

47 ♩ = c. 58

5 52

mf

56 Exalted

f

3

62

ff *sfz* *mp* *f*

69

3

mf *p* *mf* *p*

75

rit. *a tempo* *rit.*

mp

SOLO
Melody Eb

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

A

B

C

D

E #1 #2 #3

F #1 #2 #3

G

H

f

mf

mp

cresc.

SOLO Melody Eb, p. 2

Symphony No. 5

50 I

f

Detailed description: This staff contains measures 50 through 56. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and sixteenth notes, mostly moving in a descending or stepwise fashion. A long slur covers the entire staff. A dynamic marking of *f* (forte) is placed at the end of the staff. A boxed letter 'I' is positioned above the final measure.

57 J

Detailed description: This staff contains measures 57 through 61. The melody continues with eighth and sixteenth notes, featuring some slurs and accents. A boxed letter 'J' is positioned above the final measure.

62 #1 #2 #3 #4 #1 #2 #3

Detailed description: This staff contains measures 62 through 67. It features a sequence of sixteenth-note patterns. Above the staff, there are labels #1, #2, #3, #4, #1, #2, #3, which appear to be first endings or repeat signs. A boxed letter 'K' is positioned above the first of these labels.

L 1. 2. M

Detailed description: This staff contains measures 68 through 75. It features a sequence of sixteenth-note patterns with accents (>). Above the staff, there are first and second endings labeled '1.' and '2.'. A boxed letter 'L' is at the start, and a boxed letter 'M' is above the second ending.

76 N

Detailed description: This staff contains measures 76 through 81. The melody continues with sixteenth-note patterns and accents. A boxed letter 'N' is positioned above the first measure.

82 O

ff

Detailed description: This staff contains measures 82 through 87. It features sixteenth-note patterns with accents. A boxed letter 'O' is at the start. A dynamic marking of *ff* (fortissimo) is placed at the end of the staff.

VARIATION
MELODY Eb

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

Allegro con brio ♩ = 103
WATCH!

A

f

B

8

C

16

D

24

E

30

mf

F

39

mp

G

H

cresc.

48

VARIATION MELODY Eb, p. 2

Symphony No. 5

I

56 *f*

J

62 #1 K L

70 1. 2. M

N O

78

85 *ff*

Bass Line Eb

Symphony No. 5

Ludwig van Beethoven
arr. Bernice

Allegro con brio ♩ = 103
WATCH!

Symphony No. 5 in C Minor, Opus 67 (1st Movement)

A

1

9

17

24

34

47

56

65

72

82

TAKE THE "A" TRAIN

ALTO SAX I

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = ♪♪)

The musical score is written for Alto Sax I in G major, 4/4 time, with a medium swing feel. It consists of 61 measures across 11 staves. The score includes various musical notations such as dynamics (mf, f, ff, mp), articulation (accents, slurs), and performance instructions like 'SOLO FOR ANY INSTRUMENT' and 'D.S. AL CODA (WITH REPEAT)'. Measure numbers 1 through 61 are indicated below the notes. Rehearsal marks are placed in boxes at measures 5, 15, 23, 31, 41, and 49. The piece concludes with a CODA section starting at measure 57.

ALTO SAX

Rhythm Workout

Three staves of music in 4/4 time, key of G major. The first staff has lyrics: Doo Bah Dit Dit Doo Bah Doo. The second staff has lyrics: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff has lyrics: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout

Three staves of music in 4/4 time, key of G major. The first staff contains a melodic line with a repeat sign. The second and third staves provide accompaniment for the melody.

Chord/Scale Workout

Two staves of music in 4/4 time, key of G major. The first staff is labeled "(CONCERT B♭ MAJOR SCALE)" and includes chords: A^m7, D7, G6, and C^mA7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and includes chords: A9, A^m7, and D7.

Demonstration Solo

Four staves of music in 4/4 time, key of G major. The first staff starts at measure 31 and includes chords: A^m7, D7, G6, A^m7, and D7. The second staff starts at measure 31 (2nd time) and includes chords: A^m7, D7, G6, D^m7, and G7. The third staff starts at measure 41 and includes chords: C^mA7, A9, and A^m7. The fourth staff starts at measure 49 and includes chords: (D7), A^m7, D7, and G6.

TAKE THE "A" TRAIN

ALTO SAX 2

Words and Music by
BILLY STRAYHORN

Arranged by MICHAEL SWEENEY

(MEDIUM SWING) (♩ = 3♩)

5

Musical notation for measures 1-14. Measure 1 starts with a *mf* dynamic. Measure 5 has a circled number 5. Measure 11 has a first ending bracket. Measure 13 has a second ending bracket. Fingerings 1-7 are indicated. A note in measure 10 has the instruction "(OPT. PLAY ONLY 3 DOWN-STEMMED NOTES)".

15

Musical notation for measures 15-21. Measure 15 starts with a rest. Measure 21 has a circled number 15.

23

Musical notation for measures 22-27. Measure 23 has a circled number 23. Measure 23 has a *f* dynamic marking.

TO CODA

31

Musical notation for measures 28-33. Measure 28 has a circled number 28. Measure 31 has a circled number 31. Measure 31 has a *mp* dynamic marking. Measure 33 has a *ff* dynamic marking.

SOLO FOR ANY INSTRUMENT

41

Musical notation for measures 34-42. Measure 34 has a circled number 34. Measure 37 has a circled number 37. Measure 39 has a circled number 39. Measure 41 has a circled number 41. Measure 42 has a circled number 42.

49

Musical notation for measures 43-49. Measure 43 has a circled number 43. Measure 49 has a circled number 49. Measure 49 has a *mf* dynamic marking.

D.S. AL CODA
(WITH REPEAT)

Musical notation for measures 50-56. Measure 50 has a circled number 50. Measure 51 has a circled number 51. Measure 52 has a circled number 52. Measure 53 has a circled number 53. Measure 55 has a circled number 55. Measure 56 has a circled number 56. Measure 51 has a *ff* dynamic marking. Measure 55 has a *mf* dynamic marking.

CODA

Musical notation for measures 57-61. Measure 57 has a circled number 57. Measure 58 has a circled number 58. Measure 59 has a circled number 59. Measure 60 has a circled number 60. Measure 61 has a circled number 61. Measure 61 has a *ff* dynamic marking.

ALTO SAX

Rhythm Workout

Three staves of music in 4/4 time, key of G major. The first staff has lyrics: Doo Bah Dit Dit Doo Bah Doo. The second staff has lyrics: Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Doo Bah Dit Dit. The third staff has lyrics: Doo Bah Doo Bah Doo Bah Dit Dit Doo Bah.

Melody Workout

Three staves of music in 4/4 time, key of G major. The first staff contains a melodic line with eighth and quarter notes. The second and third staves contain variations of this melody, including slurs and accents.

Chord/Scale Workout

Two staves of music in 4/4 time, key of G major. The first staff is labeled "(CONCERT B♭ MAJOR SCALE)" and contains a scale with chords: A^m7, D7, G6, and C^mA7. The second staff is labeled "(VARIATIONS ON THE MELODY)" and contains a scale with chords: A9, A^m7, and D7.

Demonstration Solo

Four staves of music in 4/4 time, key of G major. The first staff starts at measure 31 and includes a triplet of eighth notes and chords: A^m7, D7, G6, A^m7, D7. The second staff starts at measure 31 (2nd time) and includes a triplet of eighth notes and chords: A^m7, D7, G6, D^mA7, G7. The third staff starts at measure 41 and includes chords: C^mA7, A9, A^m7. The fourth staff starts at measure 49 and includes a triplet of eighth notes and chords: (D7), A^m7, D7, G6.

THE TEMPEST

E♭ ALTO SAXOPHONE

ROBERT W. SMITH

With energy!

4

9

18

36

45

63

69

2

mp *f* *ff* *mf* *f* *ff* *mp* *cresc. poco a poco* *ff*

div.

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk $\text{♩} = 116$

9 *f* **A** 4 **B** *mp*

13 *mf* **C** **D**

17 **E** $\%$

21 **F**

25 **G** optional top notes \approx

28 **H**

31 **I** 3

37 *f* **J** *To Coda* \oplus

41 *f* **K**

45 *mf* **L**

49 *D.S. al Coda*

Uptown Funk!

Melody Eb, p. 2

Coda

M

50

f *mp*

Musical staff 50-54: Treble clef, key signature of two sharps (F# and C#). Measure 50 starts with a forte (*f*) dynamic and a slur over a quarter note F#4 and an eighth note G#4. Measure 51 continues with a quarter note A4 and a dotted quarter note B4. Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a mezzo-piano (*mp*) dynamic and a sixteenth-note triplet of G#4, A4, and B4.

N

55

1. 2.

Musical staff 55-59: Treble clef, key signature of two sharps. Measure 55 has a first ending bracket over measures 55-58. Measure 59 has a second ending bracket over measures 59-60. Dynamics include *f* and *mp*. A hairpin symbol is at the end.

O

60

mf

Musical staff 60-63: Treble clef, key signature of two sharps. Measure 60 has a mezzo-forte (*mf*) dynamic. Measures 61-63 continue with eighth-note patterns.

P

64

f

Musical staff 64-67: Treble clef, key signature of two sharps. Measure 64 has a forte (*f*) dynamic. Measures 65-67 continue with eighth-note patterns.

Q

R

68

3 *f*

Musical staff 68-73: Treble clef, key signature of two sharps. Measure 68 has a triplet of eighth notes. Measure 69 has a forte (*f*) dynamic. Measures 70-73 continue with eighth-note patterns.

S

74

ff

Musical staff 74-78: Treble clef, key signature of two sharps. Measure 74 has a fortissimo (*ff*) dynamic. Measures 75-78 continue with eighth-note patterns.

T

79

Musical staff 79-83: Treble clef, key signature of two sharps. Measures 79-83 continue with eighth-note patterns.

U

V

84

Musical staff 84-88: Treble clef, key signature of two sharps. Measures 84-88 continue with eighth-note patterns.

89

fff

Musical staff 89-92: Treble clef, key signature of two sharps. Measure 89 has a fortississimo (*fff*) dynamic. Measures 90-92 continue with eighth-note patterns.

Countermelody Eb

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A

B

C

D

E

F

G

H

I

J

To Coda ⊕

K

L

D.S. al Coda

Uptown Funk!

Counter melody Eb, p. 2

Coda

50

M 4 N 3 1. 2. O 4 P 3

67

Q

f

71

R

75

S

T

80

fp

U

85

V

90

fff

Uptown Funk!

As Recorded by Bruno Mars
arr. Bernice

Funk ♩ = 116

A B

C 10 D E %

19 F G

28 H I

37 J To Coda K

45 L D.S. al Coda

f *mp* *mf* *p* *f* *mp*

Uptown Funk!

Bass Line Eb, p. 2

♩ Coda

M

N

50

1.

f *mp*

O

P

59

2.

mf

Q

R

68

f

S

T

U

76

ff

V

85

fff

Vivir Mi Vida

arr. Bernice

Melody Eb

As Recorded by Marc Anthony

With Energy (♩ = 124)

The musical score is written in 4/4 time with a tempo of 124 beats per minute. It consists of ten systems of music, each starting with a measure number and a lettered section marker (A through H). The score includes various dynamics such as *mf*, *f*, and *cresc.*, as well as performance markings like *To Coda (On 2nd Time)* and *D.S. al Coda*. Trills and triplets are indicated with '3' and a bracket. The piece concludes with a double bar line and repeat dots at the end of the final system.

6 **A** *mf* **B**

11 **C** *mf* **D** *f*

16 **E**

20 *cresc.* **F**

24 **G**

28 *To Coda (On 2nd Time)* **G** *f*

32 **H**

37 *D.S. al Coda*

Vivir Mi Vida

Melody Eb, p. 2

I **Coda**

38

f

J **SOLOS - Repeat Until 4 Whistles**

42

Am F C G

play 1st time only

f

48

-2 -2 -2 -2

L

f

52

-2

M Beat 1 1st time only

f

57

optional 8va

mp

60

N

ff

64

O

ff

69

P

ff

72

ff

Vivir Mi Vida

arr. Bernice

Harmony Eb

As Recorded by Marc Anthony

With Energy (♩ = 124)

optional 8va

A *mf* **B**

6

C *f*

11

D *mf* same as melody C-G

16

E

20

cresc. **F**

24

To Coda (On 2nd Time) **G** optional 8va

28

f **H**

32

D.S. al Coda

37

The musical score is written in treble clef with a 4/4 time signature. It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Dynamics range from mezzo-forte (mf) to fortissimo (f). Articulations include slurs, accents, and triplets. Performance instructions include 'optional 8va' and 'D.S. al Coda'. Measure numbers 6, 11, 16, 20, 24, 28, 32, and 37 are clearly marked. Section markers A through H are placed at the beginning of specific phrases. A double bar line with repeat dots is used to indicate a first and second ending.

Vivir Mi Vida

Harmony Eb, p. 2

Coda

I
38 optional 8va

J
42 *f* SOLOS - Repeat Until 4 Whistles
Am F C G **K** -2

48 -2 -2 **L** -2 -2

52 -2 **M** optional 8va

56 3 3 optional 8va

59 optional 8va **N** optional 8va

63 **O** *mp*

68 **P** *ff*

73

Countermelody Eb

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A **B** play 2nd time only

5 4

f

C % **3**

f

D **E**

4

mf

F *To Coda (On 2nd Time)*

f

3

G **H** play 2nd time only
Bell Tones

3

f

D.S. % al Coda

37

I **Coda** **J** **SOLOS - Repeat Until 4 Whistles** **K**

38 4 Am F C G *f* **L**

47

51 **M** play 1st time only 3

58 4 **N** 4 **O** 4 **P** *ff*

71

Bass Line Eb

Vivir Mi Vida

arr. Bernice

As Recorded by Marc Anthony

With Energy (♩ = 124)

A

mf

B

f

C

mf

D

E

cresc.

*one note difference
E vs. F

F

To Coda (On 2nd Time) G

f

H

D.S. al Coda

I $\text{\textcircled{C}}$ *Coda*

Musical staff I: Coda section. Treble clef, 4/4 time signature. The staff contains a single melodic line with eighth and sixteenth notes, starting with a repeat sign and ending with a double bar line and repeat dots.

J *f* SOLOS - Repeat Until 4 Whistles

Musical staff J: SOLOS section. Treble clef, 4/4 time signature. The staff contains a melodic line with a repeat sign. Above the staff are the chords Am, F, C, G. A box labeled 'K' is above the staff, and a box labeled 'L' is above the staff. A '4' is written above the staff. The staff ends with a repeat sign and a dynamic marking of *mf*.

Musical staff M: SOLOS section. Treble clef, 4/4 time signature. The staff contains a melodic line with a repeat sign. Above the staff are the chords A, A, A, B, A, A. A box labeled 'M' is above the staff. The staff ends with a dynamic marking of *f*.

Musical staff N: SOLOS section. Treble clef, 4/4 time signature. The staff contains a melodic line with a repeat sign.

Musical staff O: SOLOS section. Treble clef, 4/4 time signature. The staff contains a melodic line with a repeat sign. A box labeled 'N' is above the staff. The staff ends with a dynamic marking of *mp*.

Musical staff P: SOLOS section. Treble clef, 4/4 time signature. The staff contains a melodic line with a repeat sign. A box labeled 'O' is above the staff, and a box labeled 'P' is above the staff. The staff ends with a dynamic marking of *ff*.

Musical staff Q: SOLOS section. Treble clef, 4/4 time signature. The staff contains a melodic line with a repeat sign. The staff ends with a dynamic marking of *ff*.

E \flat

429

WATERMELON MAN

- HERBIE HANCOCK

(MED. ROCK)

INTRO

D7

HEAD

D7

RHYTHM CONT. SIM.

G7

D7

A7

G7

A7

G7

A7

G7

D7

Chords and Complementary Scales

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Major

1 2 3 4 5 6 7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Dorian

1 2 b3 4 5 6 b7 1

C Locrian

1 b2 b3 4 b5 b6 b7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C Lydian Dominant

1 2 3 #4 5 6 b7 1
(#11)

C Major Pentatonic

1 2 3 5 6 1

C Major Pentatonic

1 2 3 5 6 1

C Lydian

1 2 3 #4 5 6 7 1
(#11)

C Melodic Minor

1 2 b3 4 5 6 7 1

C Melodic Minor

1 2 b3 4 5 6 7 1

C Aeolian

1 2 b3 4 5 b6 b7 1

C Whole/half diminished

1 2 b3 4 b5 b6 b7 7 1

C Mixolydian

1 2 3 4 5 6 b7 1

C Half/whole diminished

1 b2 #2 3 #4 5 6 b7 1
(b9) (#9) (#11)

C Phrygian

1 b2 #2 4 5 b6 b7 1
(b9) (#9)

The chord symbols in this book follow (with some exceptions) the system outlined in *Standard Chord Symbol Notation* by Carl Brandt and Clinton Roemer. It is hoped you will find them clear, complete and unambiguous.

Below are two groups of chord spelling:

- a) The full range of chords normally encountered, given a C root. Transpose them to whatever root you need.
- b) The bottom three lines show some more unusual chords—slash chords, chords with omitted notes, etc.

(No Chord)

NC. C bass C C⁶ C^{6/4} C^(add9)

C^{MA7} C^{MA7(add13)} C^{MA9} C^{MA13} C⁷ C⁹ C¹³

C^{Mi} C^{Mi6} C^{Mi6/4} C^{Mi(add9)} C^{Mi7} C^{Mi7(add11)} C^{Mi7(add13)}

C^{Mi9} C^{Mi11} C^{Mi13} C^{Mi(MA7)} C^{Mi9(MA7)} C^{Mi7(b5)} C^{Mi9(b5)} C^{Mi11(b5)}

C^{dim.} C^{o7} C^{o7(addMA7)} C⁺ C^{SUS} C^{7SUS} C^{9SUS} C^{13SUS} C^{7SUS4-3}

C^{MA7(b5)} C^{MA7(#5)} C^{MA7(#11)} C^{MA9(#11)} C^{MA13(#11)} C^{7(b5)} C^{9(b5)}

C^{7(#5)} C^{9(#5)} C^{7(b9)} C⁷⁽⁺⁹⁾ C^{7(b9/5)} C^{7(+9/5)} C^{7(b9/5)}

C⁷⁽⁺¹¹⁾ C⁹⁽⁺¹¹⁾ C^{7(+11/b9)} C^{7(+11/+9)} C^{13(b5)} C^{13(b9)} C¹³⁽⁺¹¹⁾ C^{7SUS(b9)} C^{13SUS(b9)}

C^{/E} C^{/G} E^{/C} B^b/C C^(add9)/_E C^(add9)/_{omit3} C^{7(omit3)} C^{Mi7(omit5)}

C^{#MA7(b5)} F^{#7SUS(add3)} B^{b(addb13)}/_{add9} A^{+(add#9)}/_{addb9} G^{#Mi7(add11)}/_{omit5}

F^{/F#} E^{/G} G^{7SUS}/_A G^{MA7(+5)}/_{F#} E^{bMA7(+5)}/_F B^{MA7SUS}/_{F#}

E♭ ALTO SAXOPHONE BOOK 1

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THE BASICS

Posture

Sit on the edge of your chair, and always keep your:

- Spine straight and tall
- Shoulders back and relaxed
- Feet flat on the floor

Breathing & Airstream

Breathing is a natural thing we all do constantly. To discover the correct airstream to play your instrument:

- Place the palm of your hand near your mouth.
- Inhale deeply through the corners of your mouth, keeping your shoulders steady. Your waist should expand like a balloon.
- Slowly whisper "too" as you gradually exhale air into your palm.

The air you feel is the airstream. It produces sound through the instrument. Your tongue is like a faucet or valve that releases the airstream.

Producing The Essential Tone

Your embouchure (*ahm'-bah-shure*) is your mouth's position on the mouthpiece of the instrument. A good embouchure takes time and effort, so carefully follow these steps for success:

REED PLACEMENT

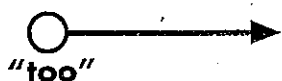
- Put the thin end of the reed in your mouth to moisten it thoroughly.
- Looking at the flat side of the mouthpiece, the ligature screws extend to your right. Slide the ligature up with your thumb.
- Place the flat side of the reed against the mouthpiece under the ligature.
- Lower the ligature and position the reed so that only a hairline of the mouthpiece can be seen above the reed.
- Gently tighten the ligature screws.

EMBOUCHURE

- Moisten your lips and roll the lower lip over your bottom teeth.
- Center the mouthpiece on your lips and place it in your mouth about 1/2 inch.
- Place your upper teeth directly on the mouthpiece. The reed rests on the lower lip over the teeth.
- Close your mouth around the mouthpiece, like a rubber band. Your facial muscles all support and cushion your lips on the mouthpiece.
- Keep your chin down and slightly relaxed.

MOUTHPIECE WORKOUT

Form your embouchure around the mouthpiece, and take a deep breath without raising your shoulders. Whisper "too" and gradually exhale your full airstream. Strive for an even tone.



REST



REST

Taking Care Of Your Instrument

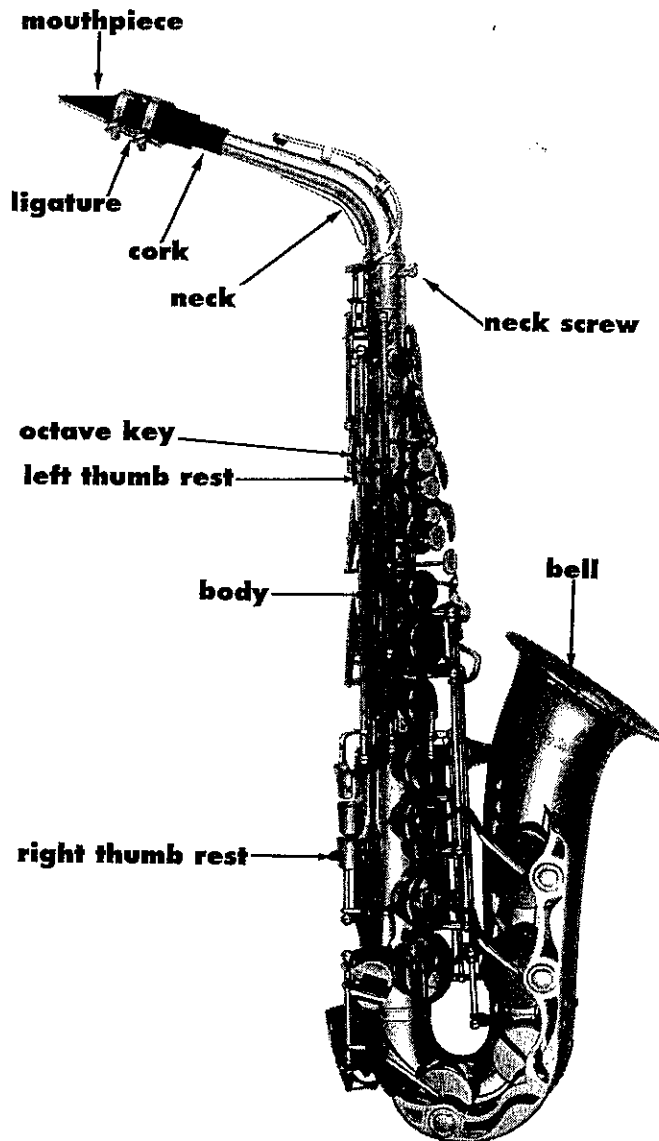
Before putting your instrument back in its case after playing, do the following:

- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.

Getting It Together

If you just played the MOUTHPIECE WORKOUT, begin by carefully removing the reed. Otherwise, take the reed from its case.

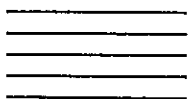
- Step 1** Carefully put the thin end of the reed in your mouth to moisten thoroughly. Rub a small amount of cork grease on the neck cork, if needed. Clean hands.
- Step 2** Hold the body of the saxophone near its upper end and remove the end plug. Loosen the neck screw and gently twist the neck into the body. Be careful not to bend any keys. Tighten the neck screw.
- Step 3** Carefully twist the mouthpiece on the neck so that approximately 1/2 of the cork remains uncovered. Place the reed on the mouthpiece (see page 2).
- Step 4** Place the neck strap around your neck and attach the hook to the ring on the back of the saxophone. Adjust the length of the strap so you can comfortably put the mouthpiece in your mouth.



- Step 5** Place your right thumb under the thumb rest. Put your left thumb diagonally across the left thumb rest. Your fingers should curve naturally. Hold the instrument as shown at left:

READING MUSIC

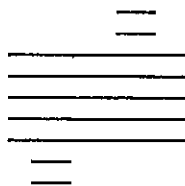
Music Staff



The **music staff** has 5 lines and 4 spaces where notes and rests are written.

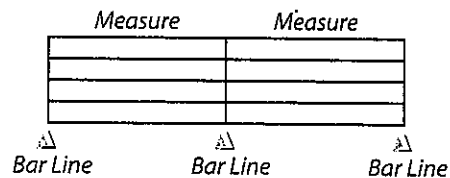
Identify and draw each of these symbols:

Ledger Lines



Ledger lines extend the music staff. Notes on ledger lines can be above or below the staff.

Measures & Bar Lines



Bar lines divide the music staff into **measures**.

Long Tone



To begin, we'll use a special "Long Tone" note. Hold the tone until your teacher tells you to rest. Practice long tones each day to develop your sound.

1. THE FIRST NOTE



Hold each long tone until your teacher tells you to rest.

△ To play "D," place your fingers on the keys as shown.

The Beat

The **beat** is the pulse of music, and like your heartbeat it should remain very steady. Counting aloud and foot-tapping help us maintain a steady beat. Tap your foot **down** on each number and **up** on each "&."

One beat = 1 &



Notes And Rests

Notes tell us how high or low to play by their placement on a line or space of the music staff, and how long to play by their shape. **Rests** tell us to count silent beats.

 Quarter Note = 1 beat

 Quarter Rest = 1 silent beat

2. COUNT AND PLAY

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
 Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

3. A NEW NOTE



Look for the fingering diagram with each new note.

4. TWO'S A TEAM

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

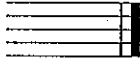
5. HEADING DOWN



Practice long tones on each new note.


6. MOVING ON UP

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &


Double Bar  indicates the end of a piece of music.

Repeat Sign  Without stopping, play once again from the beginning.

7. THE LONG HAUL

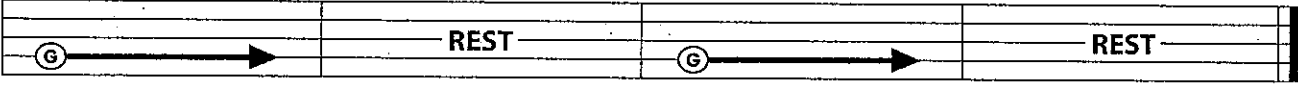
A  *Double Bar* 7

8. FOUR BY FOUR


 *Repeat Sign* 7

Count & Tap: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. TOUCHDOWN

G  *Double Bar* 7

10. THE FAB FIVE

 *Repeat Sign* 7


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Treble Clef

(G Clef) indicates the position of note names on a music staff: Second line is G.

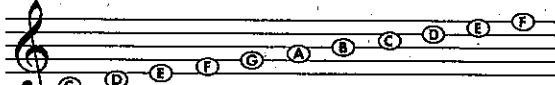
Time Signature

indicates how many beats per measure and what kind of note gets one beat.

 = 4 beats per measure
= Quarter note gets one beat

Note Names

Each note is on a line or space of the staff. These note names are indicated by the Treble Clef.



Sharp

raises the note and remains in effect for the entire measure.

Flat

b lowers the note and remains in effect for the entire measure.

Natural

∅ cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

THEORY

11. READING THE NOTES Compare this to exercise 10, THE FAB FIVE.

 *Repeat Sign* 7

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

12. FIRST FLIGHT

 *Repeat Sign* 7

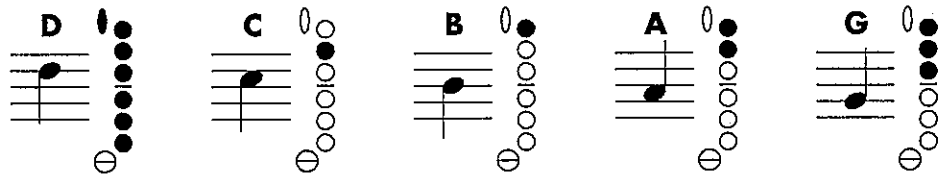
13. ESSENTIAL ELEMENTS QUIZ Fill in the remaining note names before playing.



G A B

Notes In Review

Memorize the fingerings for the notes you've learned:



14. ROLLING ALONG

Go to the next line. ▾

Double Bar ▾

Half Note

1 & 2 &

Half Rest

1 & 2 &

15. RHYTHM RAP

Clap the rhythm while counting and tapping.

Repeat Sign ▾

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

16. THE HALF COUNTS

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

17. HOT CROSS BUNS

Check your embouchure and hand position.

Breath Mark



Take a deep breath through your mouth after you play a full-length note.

18. GO TELL AUNT RHODIE

American Folk Song

19. ESSENTIAL ELEMENTS QUIZ

Using the note names and rhythms below, draw your notes on the staff before playing.

C D C B C B A G A B C B C

Fermata

Hold the note (or rest) longer than normal.

27. REACHING HIGHER – New Note

Practice long tones on each new note. Fermata γ

28. AU CLAIRE DE LA LUNE

French Folk Song

29. REMIX
THEORY**Harmony**Two or more notes played together. Each combination forms a *chord*.**30. LONDON BRIDGE – Duet**

English Folk Song

HISTORY

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who started playing professionally at age six, and lived during the time of the American Revolution. Mozart's music is melodic and imaginative. He wrote more than 600 compositions during his short life, including a piano piece based on the famous song, "Twinkle, Twinkle, Little Star."

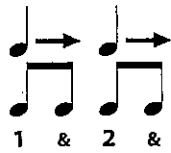
31. A MOZART MELODY

Adaptation

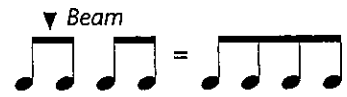
32. ESSENTIAL ELEMENTS QUIZ Draw these symbols where they belong and write in the note names before you play:

Eighth Notes

Each Eighth Note = 1/2 Beat
 2 Eighth Notes = 1 Beat
 1 & Play on down and up taps.



Two or more Eighth Notes have a *beam* across the stems.



40. RHYTHM RAP *Clap the rhythm while counting and tapping.*

Clap

41. EIGHTH NOTE JAM

42. SKIP TO MY LOU

American Folk Song

43. LONG, LONG AGO *Good posture improves your sound. Always sit straight and tall.*

44. OH, SUSANNA

Stephen Collins Foster

HISTORY

Italian composer **Gioacchino Rossini** (1792–1868) began composing as a teenager and was very proficient on the piano, viola and horn. He wrote "William Tell" at age 37 as the last of his forty operas, and its familiar theme is still heard today on radio and television.

45. ESSENTIAL ELEMENTS QUIZ — WILLIAM TELL

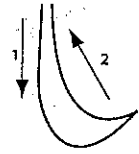
Gioacchino Rossini

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



46. RHYTHM RAP

Clap

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

47. TWO BY TWO

1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower walking tempo

48. HIGH SCHOOL CADETS – March

Allegro

John Philip Sousa

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49. HEY, HO! NOBODY'S HOME – New Note

Moderato

mf

Dynamics

Crescendo (gradually louder)

Decrescendo or Diminuendo (gradually softer)

50. CLAP THE DYNAMICS

Clap

p *f* *p*

51. PLAY THE DYNAMICS

p *f* *p*

PERFORMANCE SPOTLIGHT

52. PERFORMANCE WARM-UPS

tone builder

Rhythm Etude

Rhythm Rap

Chorale

53. AURA LEE – Duet or Band Arrangement

(Part A = Melody, Part B = Harmony)

George R. Poulton

54. FRÈRE JACQUES – Round (When group A reaches ②, group B begins at ①)

Moderato

French Folk Song

PERFORMANCE SPOTLIGHT

55. WHEN THE SAINTS GO MARCHING IN – Band Arrangement

Arr. by John Higgins

Allegro

3 ← Measure number

mf

f

11

19

This musical score is for the band arrangement of 'When the Saints Go Marching In'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of three staves of music. The first staff begins with a measure rest followed by a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with quarter notes D5, E5, and F5, followed by a half note G5. The third staff continues with quarter notes A5, B5, and C6, followed by a half note D6. Dynamics include *mf* and *f*. Measure numbers 3, 11, and 19 are indicated in boxes. A note '← Measure number' points to the box containing '3'.

56. OLD MACDONALD HAD A BAND – Section Feature

Allegro

mf

9

f

p

13

2nd time go on to meas. 13 ∇

This musical score is for the section feature of 'Old MacDonald Had a Band'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of three staves of music. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with quarter notes D5, E5, and F5, followed by a half note G5. The third staff continues with quarter notes A5, B5, and C6, followed by a half note D6. Dynamics include *mf*, *f*, and *p*. Measure numbers 9 and 13 are indicated in boxes. A note '2nd time go on to meas. 13 ∇' is placed above the end of the second staff.

57. ODE TO JOY (from Symphony No. 9)

Ludwig van Beethoven
Arr. by John Higgins

Moderato

mf

9

p

13

This musical score is for the section feature of 'Ode to Joy' from Beethoven's Symphony No. 9. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The score consists of three staves of music. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with quarter notes D5, E5, and F5, followed by a half note G5. The third staff continues with quarter notes A5, B5, and C6, followed by a half note D6. Dynamics include *mf* and *p*. Measure numbers 9 and 13 are indicated in boxes.

58. HARD ROCK BLUES – Encore

John Higgins

Allegro

f

This musical score is for the encore 'Hard Rock Blues'. It is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of two staves of music. The first staff begins with a half note G4, quarter notes A4 and B4, and a half note C5. The second staff continues with quarter notes D5, E5, and F5, followed by a half note G5. Dynamics include *f*.

Tie

A curved line connecting notes of the same pitch. Play one note for the combined counts of the tied notes.



59. FIT TO BE TIED

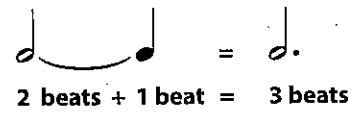
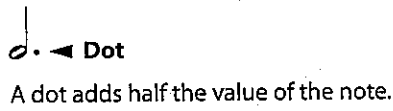
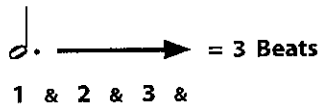


60. ALOUETTE

French-Canadian Folk Song



Dotted Half Note



61. ALOUETTE - THE SEQUEL

French-Canadian Folk Song



HISTORY American composer **Stephen Collins Foster** (1826–1864) was born near Pittsburgh, PA. He has become the most recognized song writer of his time for works such as “Oh Susanna,” which became popular during the California Gold Rush of 1849. Among his most well-known songs are “My Old Kentucky Home” and “Camptown Races.”

62. CAMPTOWN RACES

Stephen Collins Foster



63. NEW DIRECTIONS - New Note



64. THE NOBLES Always use a full airstream. Keep fingers above the keys, curved naturally.



65. ESSENTIAL ELEMENTS QUIZ



THEORY

Accidental

Any sharp, flat or natural sign which appears in the music without being in the key signature is called an **accidental**.

Natural ♮

A **natural** sign cancels a flat (b) or sharp (♯) and remains in effect for the entire measure.

73. HOT MUFFINS – New Note

78. UP ON A HOUSETOP

Allegro

Check Key Signature

mf *f*

1. 2.

Detailed description: This block contains the musical notation for 'Up on a Housetop'. It is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro'. The piece starts with a dynamic of *mf* and includes a 'Check Key Signature' instruction. The notation features eighth and sixteenth notes with various articulations like accents and slurs. There are two first endings and a second ending, with a dynamic change to *f* in the second ending.

79. JOLLY OLD ST. NICK - Duet

Moderato

mf *mf*

1. 2.

Detailed description: This block contains the musical notation for 'Jolly Old St. Nick - Duet'. It is written in two staves, A and B, in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Moderato'. Both staves start with a dynamic of *mf*. The notation includes eighth and sixteenth notes with slurs and accents. There are two first endings and a second ending.

See page 9 for additional holiday music, MY DREYDL and JINGLE BELLS.

80. THE BIG AIRSTREAM - New Note

mf *f*

ΔG

Detailed description: This block contains the musical notation for 'The Big Airstream'. It starts with a large 'G' icon and a graphic of a train. The notation is in treble clef with a 4/4 time signature. It begins with a dynamic of *mf* and includes a ΔG symbol. The piece features eighth and sixteenth notes with slurs and accents, ending with a dynamic of *f*.

81. WALTZ THEME (THE MERRY WIDOW WALTZ)

Moderato

mf *f*

Franz Lehar

mf *f*

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Detailed description: This block contains the musical notation for 'Waltz Theme (The Merry Widow Waltz)'. It is written in two staves in treble clef with a 3/4 time signature. The tempo is marked 'Moderato'. The composer is Franz Lehar. The notation includes eighth and sixteenth notes with slurs and accents. Dynamics range from *mf* to *f*. A copyright notice for Glocken Verlag Ltd., London is included at the bottom right.

82. AIR TIME

Detailed description: This block contains the musical notation for 'Air Time'. It is written in treble clef with a 4/4 time signature. The notation consists of eighth and sixteenth notes with slurs and accents.

83. DOWN BY THE STATION

Allegro

mf

Detailed description: This block contains the musical notation for 'Down by the Station'. It is written in treble clef with a 2/4 time signature. The tempo is marked 'Allegro'. The notation features eighth and sixteenth notes with slurs and accents, starting with a dynamic of *mf*.

84. ESSENTIAL ELEMENTS QUIZ

Moderato

mf *f* *p*

Detailed description: This block contains the musical notation for 'Essential Elements Quiz'. It is written in treble clef with a 3/4 time signature. The tempo is marked 'Moderato'. The notation includes eighth and sixteenth notes with slurs and accents. Dynamics range from *mf* to *p*.

85. ESSENTIAL CREATIVITY Using these notes, improvise your own rhythms:

Detailed description: This block contains the musical notation for 'Essential Creativity'. It is written in treble clef with a 4/4 time signature. The notation consists of a sequence of notes (half notes and quarter notes) on a staff, intended for rhythmic improvisation.

DAILY WARM-UPS

WORK-OUTS FOR TONE & TECHNIQUE

86. TONE BUILDER *Use a steady stream of air.*



87. RHYTHM BUILDER



88. TECHNIQUE TRAX *Roll your thumb up to the octave key. Always keep your thumb on the left thumb key.*



89. CHORALE *(Adapted from Cantata 147)*

Johann Sebastian Bach



Theme and Variations

A musical form featuring a **theme**, or primary melody, followed by **variations**, or altered versions of the theme.

90. VARIATIONS ON A FAMILIAR THEME

Theme Variation 1

Variation 2

D.C. al Fine

At the **D.C. al Fine** play again from the beginning, stopping at **Fine** (*fee'- nay*).
D.C. is the abbreviation for **Da Capo**, or "to the beginning," and **Fine** means "the end."

91. BANANA BOAT SONG

Moderato Caribbean Folk Song

f *mf*

D.C. al Fine

Sharp #

A sharp sign raises the pitch of a note by a half-step. The note C-sharp sounds a half-step above C, and all C's become C-sharps for the rest of the measure where they occur.

92. RAZOR'S EDGE - New Note

Musical notation for 'Razor's Edge' in G major, 4/4 time. It features a C-sharp note and a sequence of notes with a sharp sign. A diagram shows a C-sharp note on a staff with a sharp sign above it, and a sequence of notes with a sharp sign below them.

93. THE MUSIC BOX

Musical notation for 'The Music Box' in G major, 3/4 time. It is marked 'Moderato' and 'p'. A sharp sign is present below the staff.

African-American spirituals originated in the 1700's, midway through the period of slavery in the United States. One of the largest categories of true American folk music, these primarily religious songs were sung and passed on for generations without being written down. The first collection of spirituals was published in 1867, four years after The Emancipation Proclamation was signed into law.

94. EZEKIEL SAW THE WHEEL

Musical notation for 'Ezekiel Saw the Wheel' in G major, 4/4 time. It is marked 'Allegro' and 'f'. The text 'African-American Spiritual' is written to the right of the staff.

Slur



A curved line which connects notes of different pitch. Tongue only the first note in a slur.

95. SMOOTH OPERATOR

Musical notation for 'Smooth Operator' in G major, 4/4 time. A slur is placed over two notes. A note below the staff reads: Δ Slur 2 notes - tongue only the first.

96. GLIDING ALONG

Musical notation for 'Gliding Along' in G major, 4/4 time. A slur is placed over four notes. A note below the staff reads: Δ Slur 4 notes - tongue only the first.

Ragtime is an American music style that was popular from the 1890's until the time of World War I. This early form of jazz brought fame to pianists like "Jelly Roll" Morton and Scott Joplin, who wrote "The Entertainer" and "Maple Leaf Rag." Surprisingly, the style was incorporated into some orchestral music by Igor Stravinsky and Claude Debussy. The trombones now learn to play a *glissando*, a technique used in ragtime and other styles of music.

97. TROMBONE RAG

Musical notation for 'Trombone Rag' in G major, 4/4 time. It is marked 'Allegro' and 'f'. The notation includes first and second endings.

98. ESSENTIAL ELEMENTS QUIZ

Musical notation for 'Essential Elements Quiz' in G major, 3/4 time. It is marked 'Andante' and 'p'. The notation includes 'Fine' and 'D.C. al Fine' markings.

99. TAKE THE LEAD - New Note

Musical notation for 'TAKE THE LEAD - New Note'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter rest followed by a quarter note F#4, then continues with eighth and quarter notes. There are two measure rests: a 2-measure rest starting at the 5th measure and a 4-measure rest starting at the 9th measure. The piece ends with a double bar line.



Phrase

A musical "sentence" which is often 2 or 4 measures long. Try to play a **phrase** in one breath.

100. THE COLD WIND

Musical notation for 'THE COLD WIND'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is divided into two phrases, each marked with a bracket and the word 'Phrase'. The first phrase starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second phrase starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The piece ends with a double bar line.

101. PHRASEOLOGY Write in the breath mark(s) between the phrases.

Musical notation for 'PHRASEOLOGY'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is divided into three phrases. The first phrase starts with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second phrase starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The third phrase starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The piece ends with a double bar line.



New Key Signature

This **Key Signature** indicates the **Key of D** – play all F's and C's as sharps.

Musical notation showing a treble clef and a key signature of two sharps (F# and C#), representing the key of D major.

Multiple Measure Rest

The number above the staff tells you how many full measures to rest. Count each measure of rest in sequence:

Diagram of a multiple measure rest. A horizontal line is drawn above a staff. The number '2' is written above the line. Below the staff, the sequence '1-2-3-4 2-2-3-4' is written, indicating how to count the measures.

102. SATIN LATIN

Musical notation for 'SATIN LATIN'. It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Allegro'. The melody is divided into two phrases. The first phrase starts with a mezzo-forte (*mf*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second phrase starts with a mezzo-forte (*mf*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The piece ends with a double bar line.



German composer **Johann Sebastian Bach** (1685–1750) was part of a large family of famous musicians and became the most recognized composer of the Baroque era. Beginning as a choir member, Bach soon became an organist, a teacher, and a prolific composer, writing more than 600 masterworks. This *Minuet*, or dance in 3/4 time, was written as a teaching piece for use with an early form of the piano.

103. MINUET - Duet

Johann Sebastian Bach

Musical notation for 'MINUET - Duet'. It features two staves, A and B, both with treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Moderato'. Both staves start with a mezzo-forte (*mf*) dynamic. The piece ends with a double bar line.

104. ESSENTIAL CREATIVITY This melody can be played in 3/4 or 4/4. Pencil in either time signature, draw the bar lines and play. Now erase the bar lines and try the other time signature. Do the phrases sound different?

Musical notation for 'ESSENTIAL CREATIVITY'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is a single phrase. The piece ends with a double bar line.

105. NATURALLY



Austrian composer **Franz Peter Schubert** (1797–1828) lived a shorter life than any other great composer, but he created an incredible amount of music: more than 600 art-songs (concert music for voice and accompaniment), ten symphonies, chamber music, operas, choral works and piano pieces. His "March Militaire" was originally a piano duet.

HISTORY

106. MARCH MILITAIRE

Allegro



Flat



A flat sign lowers the pitch of a note by a half-step. The note B-flat sounds a half-step below B, and all B's become B-flats for the rest of the measure where they occur.

THEORY

107. THE FLAT ZONE - New Note



108. ON TOP OF OLD SMOKEY

Allegro



Boogie-woogie is a style of the blues, and it was first recorded by pianist Clarence "Pine Top" Smith in 1928, one year after Charles Lindbergh's solo flight across the Atlantic. A form of jazz, blues music features altered notes and is usually written in 12-measure verses, like "Bottom Bass Boogie."

HISTORY

109. BOTTOM BASS BOOGIE - Duet

Allegro



Dotted Quarter & Eighth Notes

1 & 2 & = 2 Beats

A dot adds half the value of the quarter note.

1 & 2 &

A single eighth note has a flag on the stem.

110. RHYTHM RAP

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

111. THE DOT ALWAYS COUNTS

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

112. ALL THROUGH THE NIGHT

mf *p* Fine D.C. al Fine

113. SEA CHANTY *Always use a full airstream.*

English Folk Song

Moderato

f *mf* *f*

114. SCARBOROUGH FAIR

English Folk Song

Andante

mf *f* *mf* *p*

115. RHYTHM RAP

Clap

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

116. THE TURNAROUND

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

117. ESSENTIAL ELEMENTS QUIZ - AULD LANG SYNE

Scottish Folk Song

Andante

mf *f* Δ Check Rhythm

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

You can perform this solo with or without a piano accompanist. Play it for the band, the school or your family. It is part of **Symphony No. 9 ("From The New World")** by Czech composer **Antonin Dvorák** (1841–1904). He wrote it while visiting America in 1893, and was inspired to include melodies from American folksongs and spirituals. This is the **Largo** (or "very slow tempo") theme.

118. THEME FROM "NEW WORLD SYMPHONY"

Largo 4 5 ← Measure number Antonin Dvorák

p

mf

p

29 Slower 2 *p*

Piano Accompaniment

Largo 5

p

mf

p

29 Slower *mf*

p

Great musicians give encouragement to fellow performers. On this page, clarinetists learn their instruments' upper register in the "Grenadilla Gorilla Jumps" (named after the grenadilla wood used to make clarinets). Brass players learn lip slurs, a new warm-up pattern. The success of your band depends on everyone's effort and encouragement.

119. GRENADILLA GORILLA JUMP No. 1



120. JUMPIN' UP AND DOWN



121. GRENADILLA GORILLA JUMP No. 2 - New Note



122. JUMPIN' FOR JOY



123. GRENADILLA GORILLA JUMP No. 3



124. JUMPIN' JACKS



THEORY

Interval

The distance between two pitches is an **interval**. Starting with "1" on the lower note, count each line and space between the notes. The number of the higher note is the distance of the interval.



125. ESSENTIAL ELEMENTS QUIZ Write in the numbers of the intervals, counting up from the lower notes.



126. GRENADILLA GORILLA JUMP No. 4



127. THREE IS THE COUNT



128. GRENADILLA GORILLA JUMP No. 5



129. TECHNIQUE TRAX



130. CROSSING OVER

**Trio**

A **trio** is a composition with three parts played together. Practice this trio with two other players and listen for the 3-part harmony.

131. KUM BAH YAH - Trio *Always check the key signature.*

African Folk Song

Moderato

mf

mf

mf

p

p

p

Repeat Signs



Repeat the section of music enclosed by the **repeat signs**.
 (If 1st and 2nd endings are used, they are played as usual — but
 go back only to the first repeat sign, not to the beginning.)

132. MICHAEL ROW THE BOAT ASHORE

African-American Spiritual

Andante
mf

133. AUSTRIAN WALTZ

Austrian Folk Song

Moderato
f

134. BOTANY BAY

Australian Folk Song

Allegro
mf *f*

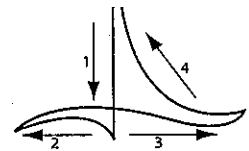


C Time Signature

= Common Time
 (Same as $\frac{4}{4}$)

Conducting

Practice conducting
 this four-beat pattern.



135. TECHNIQUE TRAX *Practice at all dynamic levels.*

136. FINLANDIA

Jean Sibelius

Andante
p *mf*

© Breitkopf & Haertel, Wiesbaden - Leipzig

137. ESSENTIAL CREATIVITY

Create your own variations by penciling in a dot and a flag to change the rhythm of any measure from to

138. EASY GORILLA JUMPS**139. TECHNIQUE TRAX** *Always check the key signature.***140. MORE TECHNIQUE TRAX****141. GERMAN FOLK SONG****142. THE SAINTS GO MARCHIN' AGAIN**

James Black and Katherine Purvis

**143. LOWLAND GORILLA WALK****144. SMOOTH SAILING****145. MORE GORILLA JUMPS****146. FULL COVERAGE**

Scale

A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder," each step is the next consecutive note in the key. This scale is in your Key of G (one sharp), so the top and bottom notes are both G's. The interval between the G's is an octave.

147. CONCERT B \flat SCALE (Alto Saxophone - G SCALE)

Scale Steps: 1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

Octave Octave

Chord & Arpeggio

When two or more notes are played together, they form a **chord** or **harmony**. This G chord is built from the 1st, 3rd and 5th steps of the G scale. The 8th step is the same as the 1st, but it is an octave higher. An **arpeggio** is a "broken" chord whose notes are played individually.

148. IN HARMONY *Divide the notes of the chords between band members and play together. Does the arpeggio sound like a chord?*

149. SCALE AND ARPEGGIO

Austrian composer **Franz Josef Haydn** (1732–1809) wrote 104 symphonies. Many of these works had nicknames and included brilliant, unique effects for their time. His Symphony No. 94 was named "The Surprise Symphony" because the soft second movement included a sudden loud dynamic, intended to wake up an often sleepy audience. Pay special attention to dynamics when you play this famous theme.

150. THEME FROM "SURPRISE SYMPHONY"

Franz Josef Haydn

Andante

151. ESSENTIAL ELEMENTS QUIZ - THE STREETS OF LAREDO

American Folk Song

Write in the note names before you play.

mf

PERFORMANCE SPOTLIGHT

152. SCHOOL SPIRIT - Band Arrangement

W.T. Purdy
Arr. by John Higgins

March Style

5 Measure Number

13

21

29

1. 2.

f

mf

Soli

When playing music marked **Soli**, you are part of a group "solo" or group feature. Listen carefully in "Carnival of Venice," and name the instruments that play the **Soli** part at each indicated measure number.

153. CARNIVAL OF VENICE - Band Arrangement

Julius Benedict
Arr. by John Higgins

Allegro

5 7

13

end Soli 21 8 29 8 37 7

45



f

mf

p

mf

Eighth Note & Eighth Rest

 = 1/2 beat of sound
 = 1/2 beat of silence



1 & 2 &



1 & 2 &

158. RHYTHM RAP

Clap



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

159. EIGHTH NOTE MARCH



1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

160. MINUET

Moderato

Johann Sebastian Bach

mf



161. RHYTHM RAP

Clap



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

162. EIGHTH NOTES OFF THE BEAT



1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

163. EIGHTH NOTE SCRAMBLE



164. ESSENTIAL ELEMENTS QUIZ

Andante

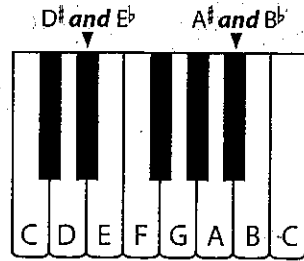


p *mf* *f*

Enharmonics

Two notes that are written differently, but sound the same (and played with the same fingering) are called **enharmonics**. Your fingering chart on pages 46–47 shows the fingerings for the enharmonic notes on your instrument.

On a piano keyboard, each black key is both a flat and a sharp:



169. SNAKE CHARMER

Enharmonic notes use the same fingering.

E_b/D[#] Musical notation for 'Snake Charmer' in 4/4 time. It features a treble clef, a key signature of one sharp (F#), and a melody with several enharmonic changes. A fingering chart shows a sequence of notes with dots above them. Triangles on the staff indicate enharmonic changes: Δ E_b and Δ D[#].

170. DARK SHADOWS

Musical notation for 'Dark Shadows' in 6/8 time. It features a treble clef, a key signature of one sharp (F#), and a melody with a repeat sign and two endings. A triangle on the staff indicates a 'Pick-up note'.

171. CLOSE ENCOUNTERS

Enharmonic notes use the same fingering.

B_b/A[#] Musical notation for 'Close Encounters' in 3/4 time. It features a treble clef, a key signature of one sharp (F#), and a melody with several enharmonic changes. A fingering chart shows a sequence of notes with dots above them. Triangles on the staff indicate enharmonic changes: Δ A[#] and Δ B_b.

172. MARCH SLAV

Peter Illyich Tchaikovsky

Largo Musical notation for 'March Slav' in 4/4 time. It features a treble clef, a key signature of one sharp (F#), and a melody with dynamic markings *f* and *mf*. It includes a repeat sign and two endings.

173. NOTES IN DISGUISE

Musical notation for 'Notes in Disguise' in 3/4 time. It features a treble clef, a key signature of one sharp (F#), and a melody with several enharmonic changes.

Chromatic Notes

Chromatic notes are altered with sharps, flats and natural signs which are not in the key signature. The smallest distance between two notes is a half-step, and a scale made up of consecutive half-steps is called a **chromatic scale**.

174. HALF-STEPPIN'

F[#] Musical notation for 'Half-Steppin'' in 6/8 time. It features a treble clef, a key signature of one sharp (F#), and a chromatic scale. A fingering chart shows a sequence of notes with dots above them. Triangles on the staff indicate 'Alternate fingering' and 'F# Alt.'.

French composer **Camille Saint-Saëns** (1835–1921) wrote music for virtually every medium: operas, suites, symphonies and chamber works. The “Egyptian Dance” is one of the main themes from his famous opera *Samson et Delilah*. The opera was written in the same year that Thomas Edison invented the phonograph—1877.

175. EGYPTIAN DANCE *Watch for enharmonics.*

Camille Saint-Saëns

Allegro

mf

Δ F# Alt.

176. SILVER MOON BOAT

Chinese Folk Song

Largo

mf

f *p*

Fine

D.C. al Fine

German composer **Ludwig van Beethoven** (1770–1827) is considered to be one of the world’s greatest composers, despite becoming completely deaf in 1802. Although he could not hear his music the way we can, he could “hear” it in his mind. As a testament to his greatness, his Symphony No. 9 (p. 13) was performed as the finale to the ceremony celebrating the reunification of Germany in 1990. This is the theme from his Symphony No. 7, second movement.

177. THEME FROM SYMPHONY NO. 7 – Duet

Ludwig van Beethoven

Allegro (moderately fast)

p

p

9

mf

mf

1. 2.

Russian composer **Peter Illyich Tchaikovsky** (1840–1893) wrote six symphonies and hundreds of other works including *The Nutcracker* ballet. He was a master at writing brilliant settings of folk music, and his original melodies are among the most popular of all time. His *1812 Overture* and *Capriccio Italien* were both written in 1880, the year after Thomas Edison developed the practical electric light bulb.

178. CAPRICCIO ITALIEN *Always check the key signature.*

Peter Illyich Tchaikovsky

Allegro
f

179. AMERICAN PATROL

F.W. Meacham

Allegro
mf

180. WAYFARING STRANGER

African-American Spiritual

Andante
p

181. ESSENTIAL ELEMENTS QUIZ – SCALE COUNTING CONQUEST

PERFORMANCE SPOTLIGHT

182. AMERICA THE BEAUTIFUL - Band Arrangement

Samuel A. Ward
Arr. by John Higgins

Maestoso

7 **Andante**

15 $\Delta F\# Alt.$ f $\Delta F\# Alt.$

mf

25 **Maestoso** f

Detailed description: This musical score is for a band arrangement of 'America the Beautiful'. It is written in 4/4 time. The first system is marked 'Maestoso' and starts with a dynamic of f . The second system is marked '7 Andante'. The third system is marked '15' and includes two instances of $\Delta F\# Alt.$ with a dynamic of f . The fourth system is marked ' mf '. The fifth system is marked '25 Maestoso' and starts with a dynamic of f . The score includes various musical notations such as slurs, accents, and dynamic markings.

183. LA CUCARACHA - Band Arrangement

Latin American Folk Song
Arr. by John Higgins

Latin Rock

5 mf

13 p

25 f

1. 2.

Detailed description: This musical score is for a band arrangement of 'La Cucaracha'. It is written in 4/4 time. The first system is marked 'Latin Rock' and starts with a dynamic of f . The second system is marked '5' and has a dynamic of mf . The third system is marked '13' and has a dynamic of p . The fourth system is marked '25' and starts with a dynamic of f . The score includes various musical notations such as slurs, accents, and dynamic markings. At the end of the piece, there are two first endings labeled '1.' and '2.'.

PERFORMANCE SPOTLIGHT

184. THEME FROM 1812 OVERTURE - Band Arrangement

Peter Illyich Tchaikovsky
Arr. by John Higgins

Allegro

f *p* *detached* *mf* *f*

10 18 26 34 42

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

Performing for an audience is an exciting part of being involved in music. This solo is based on *Serenade in G Major, K. 525*, also known as "Eine Kleine Nachtmusik" ("A Little Night Music"). **Wolfgang Amadeus Mozart** wrote this piece in 1787, the same year the American Constitution was signed into law. You and a piano accompanist can perform this for the band or at other school and community events.

185. EINE KLEINE NACHTMUSIK – Solo (Concert Eb version)

Wolfgang Amadeus Mozart
Arr. by John Higgins

Alto Sax **Piano**

Allegro

3

f

mf

f

13

p

p

mf

f

mf

f

The musical score is arranged in systems. The first system shows the beginning of the piece with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The tempo is marked 'Allegro'. The Alto Sax part starts with a rest, followed by a melodic line starting on a whole note G4. The Piano accompaniment begins with a melody in the right hand and a bass line in the left hand. A first ending bracket labeled '3' spans the first two measures of the saxophone part. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the melodic development. The third system features a piano (*p*) section with a more delicate saxophone melody and accompaniment. A measure rest of 13 measures is indicated at the start of this section. The fourth system returns to a *mf* dynamic and includes first and second endings for both parts. The score concludes with a final cadence in the piano part.

DUETS

Here is an opportunity to get together with a friend and enjoy playing music. The other player does not have to play the same instrument as you. Try to exactly match each other's rhythm, pitch and tone quality. Eventually, it may begin to sound like the two parts are being played by one person! Later, try switching parts.

186. SWING LOW, SWEET CHARIOT - Duet

African-American Spiritual

Andante

p

p

Fine

mf

mf

D.C. al Fine

187. LA BAMBA - Duet

Mexican Folk Song

Allegro

f

f

Fine

D.C. al Fine

p

p

RUBANK® SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF G (CONCERT B \flat) *In this key signature, play all F#'s.*

1.



2.



3.



4.



ALTO SAXOPHONE KEY OF C (CONCERT E \flat)

1.



2.



3.



4.



RUBANK® SCALE AND ARPEGGIO STUDIES

ALTO SAXOPHONE KEY OF D (CONCERT F) *In this key signature, play all F#'s and C#'s.*

1.



2.



3.



4.



ALTO SAXOPHONE KEY OF F (CONCERT A \flat) *In this key signature, play all B \flat 's.*

1.



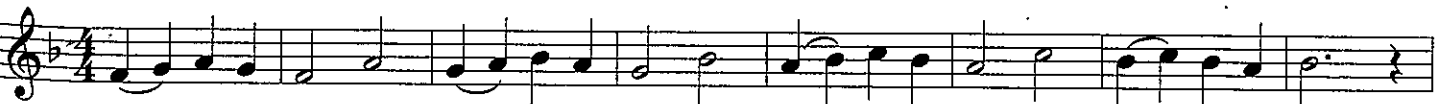
2.



3.



4.



RHYTHM STUDIES

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

29 30 31 32

33 34 35 36

RHYTHM STUDIES

37 38 39 40

41 42 43 44

45 46 47 48

49 50 51 52

53 54 55 56

57 58 59 60

61 62 63 64

65 66 67 68

69 70 71 72

CREATING MUSIC

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrases 2 and 4 give slightly different answers to the same question (phrases 1 and 3).

1. ODE TO JOY

Ludwig van Beethoven

2. Q. AND A. Write your own "answer" phrases in this melody.

3. PHRASE BUILDERS Write 4 different phrases using the rhythms below each staff.

4. YOU NAME IT:

Pick phrase A, B, C, or D from above, and write it as the "Question" for phrases 1 and 3 below. Then write 2 different "Answers" for phrases 2 and 4.

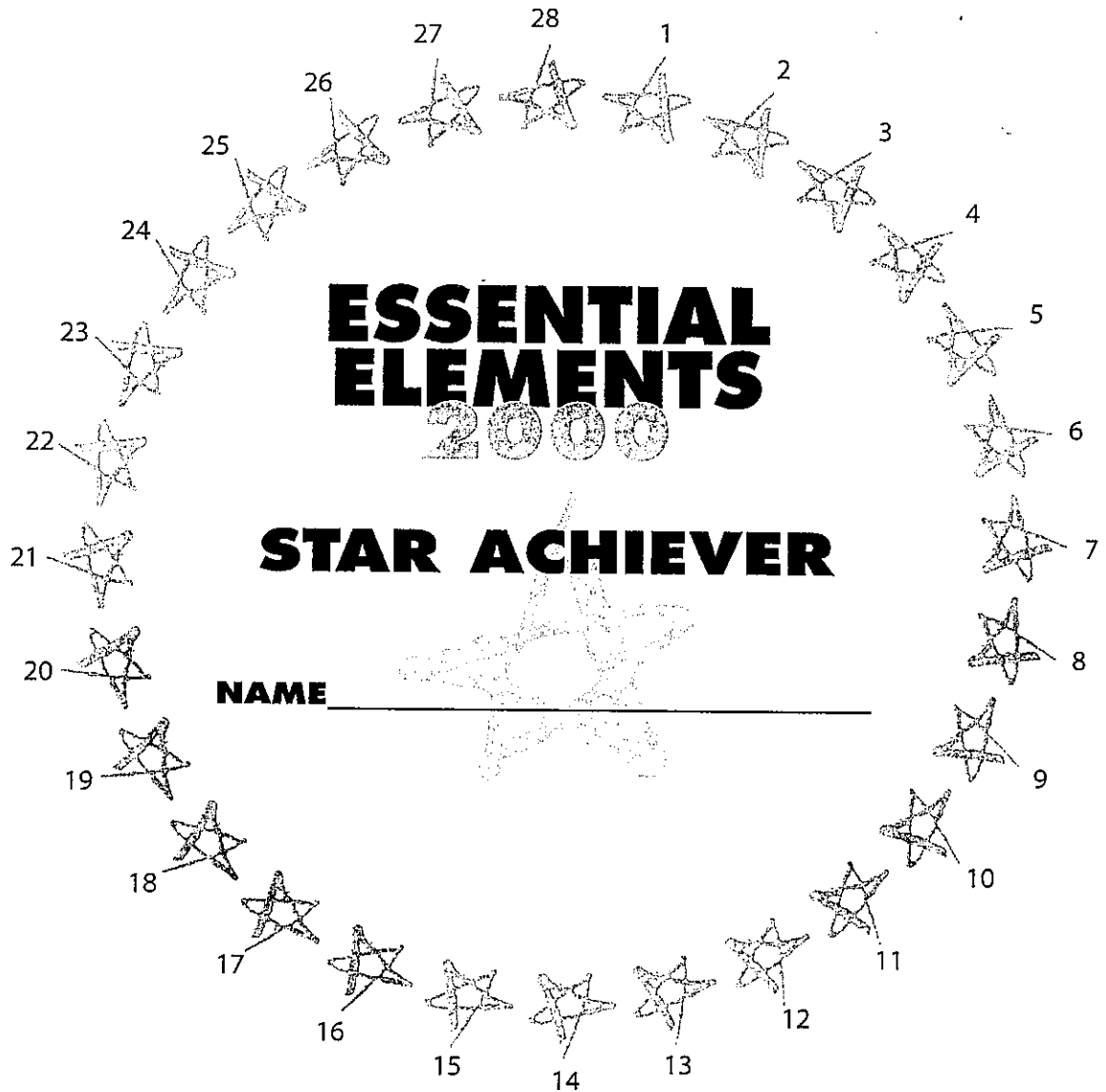
THEORY

Improvisation

Improvisation is the art of freely creating your own melody as you play. Use these notes to play your own melody (Line A), to go with the accompaniment (Line B).

5. INSTANT MELODY

You can mark your progress through the book on this page. Fill in the stars as instructed by your band director.



- | | |
|--|--|
| 1. Page 2-3, The Basics | 15. Page 22, EE Quiz, No. 117 |
| 2. Page 5, EE Quiz, No. 13 | 16. Page 23, Performance Spotlight |
| 3. Page 6, EE Quiz, No. 19 | 17. Page 24, EE Quiz, No. 125 |
| 4. Page 7, EE Quiz, No. 26 | 18. Page 26, Essential Creativity, No. 137 |
| 5. Page 8, EE Quiz, No. 32 | 19. Page 28, No. 149 |
| 6. Page 10, EE Quiz, No. 45 | 20. Page 28, EE Quiz, No. 151 |
| 7. Page 12-13, Performance Spotlight | 21. Page 29, Performance Spotlight |
| 8. Page 14, EE Quiz, No. 65 | 22. Page 31, EE Quiz, No. 164 |
| 9. Page 15, Essential Creativity, No. 72 | 23. Page 32, EE Quiz, No. 168 |
| 10. Page 17, EE Quiz, No. 84 | 24. Page 33, No. 174 |
| 11. Page 17, Essential Creativity, No. 85 | 25. Page 35, EE Quiz, No. 181 |
| 12. Page 19, EE Quiz, No. 98 | 26. Page 36, Performance Spotlight |
| 13. Page 20, Essential Creativity, No. 104 | 27. Page 37, Performance Spotlight |
| 14. Page 21, No. 109 | 28. Page 38, Performance Spotlight |

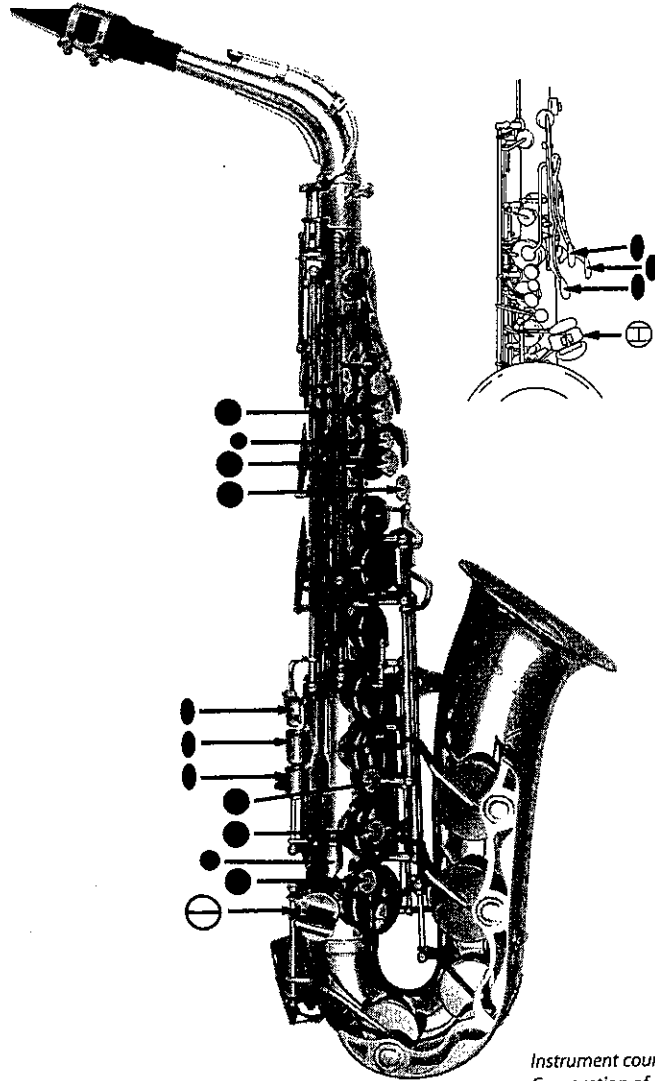
FINGERING CHART

E♭ ALTO SAXOPHONE

Instrument Care Reminders

Before putting your instrument back in its case after playing, do the following:

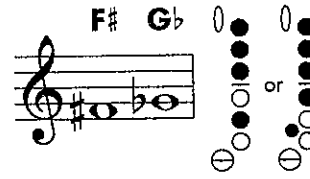
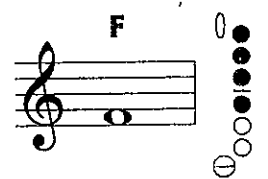
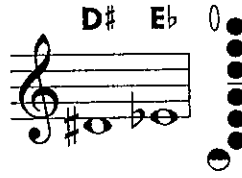
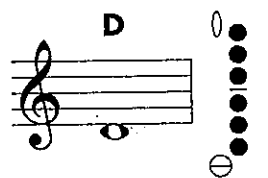
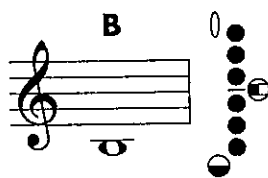
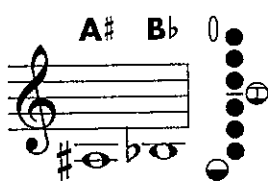
- Remove the reed, wipe off excess moisture and return it to the reed case.
- Remove the mouthpiece and wipe the inside with a clean cloth. Once a week, wash the mouthpiece with warm tap water. Dry thoroughly.
- Loosen the neck screw and remove the neck. Shake out excess moisture and dry the neck with a neck cleaner.
- Drop the weight of a chamois or cotton swab into the bell. Pull the swab through the body several times. Return the instrument to its case.
- Your case is designed to hold only specific objects. If you try to force anything else into the case, it may damage your instrument.



- = Open
● = Pressed down

The most common fingering appears first when two fingerings are shown.

Instrument courtesy of Yamaha Corporation of America, Band and Orchestral Division



FINGERING CHART

E♭ ALTO SAXOPHONE

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F

F# G♭

G

G# A♭

A

A# B♭

B

C

C# D♭

D

D# E♭

E

F